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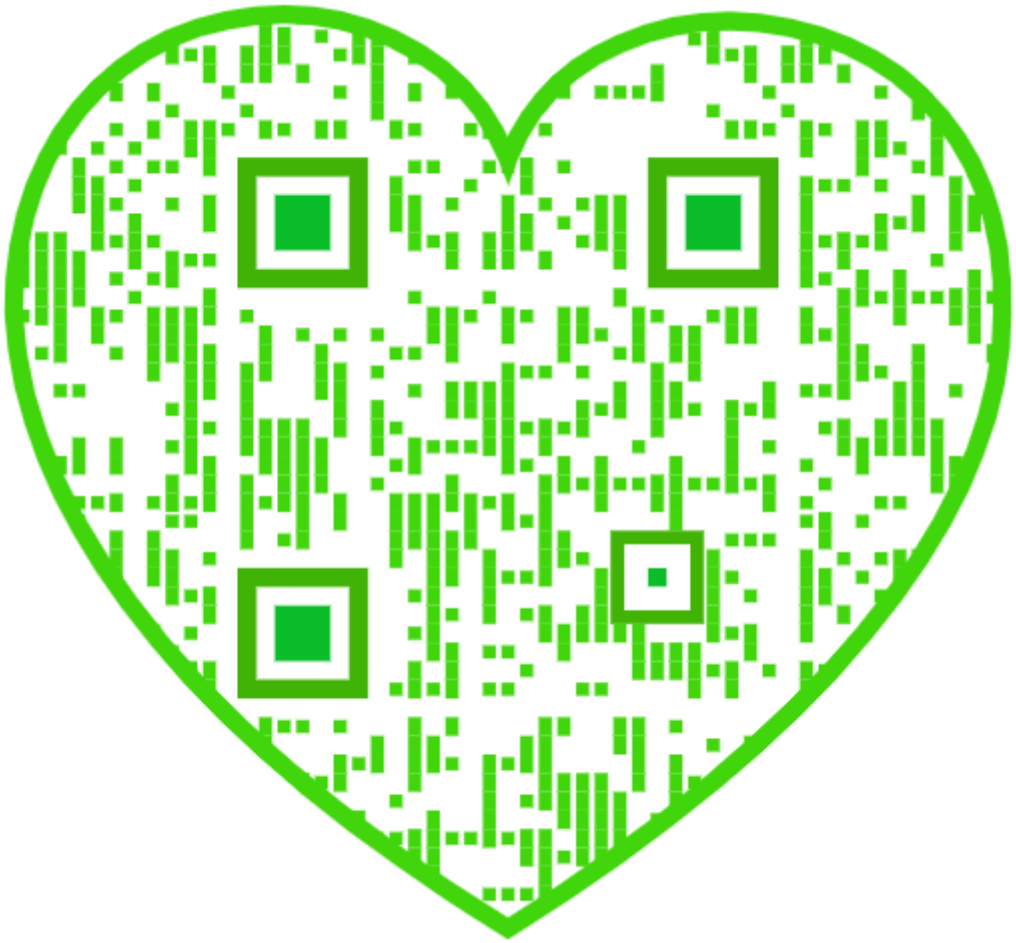

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http://www.archive.org/details/mezzotints00daveuoft

24

MEZZOTINTS

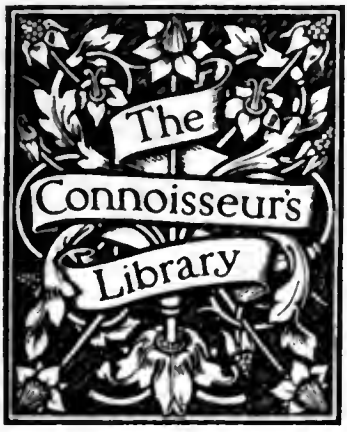
G. Romney. E. Jones.

Mrs. Davenport.

MEZZOTINTS

BY

CYRIL DAVENPORT, F.S.A.



METHUEN AND CO.
36 ESSEX STREET
LONDON
1904

45971
13.5.25.

Edinburgh: T. and A. Constable, Printers to His Majesty

NOTE

THE BURLINGTON FINE ARTS CLUB has done its fair share of work in drawing attention to the beautiful art of mezzotint engraving. In 1872 there was an exhibition of Turner's *Liber Studiorum*; in 1881 a general exhibition showing the best available specimens of work of all the most eminent mezzotint engravers; in 1886 a special show was arranged of the work of James MacArdell, an Irishman, one of the finest of our engravers in this manner; and in 1902 yet another exhibition was got together. This time a special style and a special period were illustrated, namely the portraits executed in England from about 1750 to about 1830, among which are to be found the finest examples of engraving in mezzotint.

The greater number of the prints shown at the last exhibition belonged to the late Lord Cheylesmore, who has bequeathed his magnificent collection to the nation. The collection of mezzotints at the British Museum was already very rich, but more particularly in the earlier examples, and although specimens of the work of most of the engravers represented in the Cheylesmore bequest were to be found, yet our national collection was certainly weak in them, and we can heartily welcome the addition of the very large number of splendid

prints added to it by this bequest. I think it is safe to say that the British Museum now possesses the finest collection of mezzotint engravings in the world, and that no important engraver is entirely unrepresented.

As to the artistic value of mezzotinting, Sir Joshua Reynolds is said to have given his opinion that it is the best calculated of all the various styles of engraving to express a painter-like feeling, especially in the case of portraits.

I do not think that mezzotinting is a lost art. There are several engravers living who are able to execute beautiful work in the old style, and there are signs that a new style may possibly be evolving itself, the germs of which may be found in some of the work of Mr. Frank Short, as well as in that of Mr. R. S. Clouston. I do not allude to the engravings that these gentlemen have engraved purposely in the old manner, such as Mr. Short's fine plates of the *Liber Studiorum*, but to those which they have done independently after their own fashion, and in these cases there is much similarity of treatment in the work of these two artists.

I feel that if mezzotints mean to keep their supreme position as the finest form of engraving upon metal, they should be engraved upon copper, and the copper should never be steeled.

If an engraver chooses to take the trouble to engrave a mezzotint upon steel, let him say so on his plate as, say, Lupton and Lucas did; there is no objection to it, and a purchaser would value the knowledge—it is a proper thing to do. But although the publisher, and possibly the artist, like the large editions which a copper plate, steeled,

can supply, it nevertheless seems to me a wrong towards the public, as well as a bad thing for the esteem in which the engraver hopes to be held by future generations. If J. R. Smith's 'Mrs. Carnac' had been printed from a steeled plate, it would not have been so highly esteemed as it now is.

Another important point concerns the printing. I think every mezzotint engraver should make his own prints, and not only superintend the process as much as the printer will let him. The inking of a mezzotint plate is a most important process, and the proper person to do it is the engraver himself. Rembrandt printed many of his etchings, and like Rembrandt every mezzotint engraver should have his own printing-press in his own house. Other great etchers besides Rembrandt have done the same. The engraver alone knows what latent power lies in his engraved copper or steel, and he alone ought to be responsible for the exact effect which is seen on each print from it, but as things are now, he cannot, in most cases, properly be held so responsible, because he has had little to do with it.

I am well aware that inking an engraved metal plate is a very dirty and troublesome matter; but it carries much compensation with it, for the interest and delight which can be found when successful prints are made by an engraver from his own work are very great. Many years ago, when the French etcher Auguste Delâtre was in London, he initiated me into the mysteries of inking and printing from etchings on copper, and he always impressed upon me that he could make a truer print from one of his own etchings than

any one else could, because he understood them thoroughly and knew what was wanted; and this is equally true of a mezzotint, although it would not apply to a line engraving. It would also be of much interest if printers of mezzotints would borrow another little fashion from the etcher, and add their names on the copper. The printer is worthy of more honour than he receives, and of most honour when he has also engraved the plate.

I am aware that my views on some of the points considered in the following pages are not at all in accordance with those of many of my friends. I realise, however, that mezzotint engravers are not always their own masters, but are sometimes compelled by circumstances to agree to certain stipulations which are more commercial than artistic in their nature. Very likely many of my adverse or fault-finding criticisms may well be due more to the commercial necessities of the trade in prints than to the independent action of the engravers themselves.

A book such as the present one has naturally a tendency to fall into the form of a catalogue, and in this form it is of the greatest value to collectors. But as an introduction, and possibly an incentive, to the taste for mezzotints, a few general criticisms and appreciations may yet have their value. Great collectors have their Chaloner Smith to refer to. The only objection to that inestimable book is that it does not give a small plate of every print mentioned in it. In time all such catalogues will have to be fully illustrated, and show a picture of each state of each print, and then they will have their full usefulness.

NOTE

The notes which I have made about the work of individual engravers will be found in a rough chronological order, arranged as nearly as possible according to the date of the first engraved work; but as I have given a full index, it will be best to consult that directly if the work of any particular engraver is to be studied.

The illustrations will bear their own witness to the truth of what I have said as to photogravure and its possibilities; but good as they are, I feel that in the near future such work will be still better done, so they must only at present be counted as charming copies of infinitely finer originals.

C. D.

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I AM much indebted to the compilers of the following works of reference, which I have consulted freely during the writing of this book :—

BRYAN (M.): *Dictionary of Painters and Engravers.* London, 1886-89.

NAGLER (G. K.): *Künstler-Lexicon.* München, 1835-52.

REDGRAVE (S.): *Dictionary of Artists of the English School.* London, 1874.

SMITH (J. CHALONER): *British Mezzotinto Portraits.* London, 1883.

STEPHEN (L.): *Dictionary of National Biography.* London, 1885-1900.

LIST of the more important Works on MEZZOTINTS, as well as of Books containing valuable references to them.

BROWNE (ALEXANDER): *Ars Pictoria: or an Academy treating of Drawing, Painting, Limning, Etching, etc.* London, 1669.

Containing a short technical description of the art of engraving in mezzotint, being the first printed account of the processes used in that art.

BURLINGTON FINE ARTS CLUB PUBLICATIONS:

1872. Catalogue of Exhibition of J. M. W. Turner's *Liber Studiorum.*

1881. Catalogue of Exhibition of Engravings in Mezzotint, with Introduction by J. M.[aberly].

1886. Catalogue of Exhibition of Mezzotints by J. MacArdell.

1902. Catalogue of Exhibition of British Mezzotint Portraits, 1750 to 1830, with Introduction by Frederick Wedmore, and Notes by W. G. Rawlinson and G. B. Croft Lyons.

1903. An illustrated edition of the foregoing, with plates in photogravure.

CHELSUM (H. D.): *A History of the Art of Engraving in Mezzotinto.* Winchester, 1786.

Contains a short notice of the origin of the art, and imperfect lists of English and foreign engravers and their works.

EVELYN (JOHN): *Sculptura: or the History and Art of Chalcography and Engraving on Copper.* . . . To which is annexed a new manner of Engraving or Mezzo Tinto communicated by his Highness Prince Rupert to the author of this treatise. London, 1662.

A gossipy little tract with a print of the head of the executioner, copied from the larger plate after Spagnoletto, engraved in mezzotint for John Evelyn by Prince Rupert. The first book illustrated with a mezzotint engraving.

FIELDING (T. H.): *The Art of Engraving.* London, 1854.

With a chapter on the process of engraving in mezzotint.

FRANKAU (JULIA): *John Raphael Smith.* London, 1903.

A biography, with list of engravings and a large portfolio of mezzotints and photogravures.

HAMERTON (P. G.): *The Graphic Arts;* A Treatise on the Varieties of Drawing, Painting, and Engraving. London, 1882.

With a short notice, and an example, of mezzotint engraving.

HERKOMER (H. VON): *Etching and Mezzotint Engraving.* London, 1892.

Contains a very interesting account of the technique and artistic possibilities of mezzotint engraving, and some excellent plates.

LABORDE (LÉON DE): *Histoire de la Gravure en manière noire.* Paris, 1839.

Contains the full early history of the art of mezzotinting, with a few lithographic illustrations. There is also a catalogue of mezzotint engravers of all nationalities, with list of their works, not complete. This is the most important book published as to the art of mezzotint, considered generally.

LE BLON (J. CHR.): *Coloritto.* London, 1737.

A curious little book, with mezzotints printed in colour on the principles advocated by the author.

MABERLY (J.): *The Print Collector.* London, 1844.

With some valuable notes on mezzotints.

PATON (H.): *Etching, Drypoint, Mezzotint.* London, 1895.

RAWLINSON (W. G.): Turner's *Liber Studiorum.* London, 1878.

Contains detailed descriptions of the various states. A most valuable book, and indispensable for 'Liber' collectors.

SHORT (FRANK): *On the Making of Etchings.* London, 1888.

With valuable notes on the technique of mezzotint, and a few examples.

SINGER (H. W.) and STRANG (W.): *Etching, Engraving, and other Methods of Printing Pictures.* London, 1897.

Contains most useful and reliable descriptions of the various methods of engraving.

The illustrations by Mr. Strang are all excellent.

SMITH (J. CHALONER): *British Mezzotinto Portraits.* London, 1883.

With an excellent history of the art of mezzotint engraving from the commencement, and a note about printing in colour. The list of engravers, each of which has a short biographical notice, is arranged alphabetically. There are full index lists. Illustrated with very good photogravure plates. An absolutely necessary work of reference for collectors of English mezzotint portraits.

WEDMORE (FREDERICK): *Fine Prints.* London, 1897.

Belongs to the 'Collector Series.' One of the chapters is devoted to an appreciative consideration of the later mezzotints, from a collector's point of view.

WHITMAN (A.): *Masters of Mezzotint.* London, 1898.

With excellent plates.

WHITMAN (A.): *Valentine Green.* London, 1902.

One of a series entitled 'British Mezzotinters.' With small but excellent plates.

INDEX TO PLATES

MRS. DAVENPORT, AFTER G. ROMNEY.

Engraved by J. JONES. *Frontispiece.*

Lettered: 'Painted by G. Romney. Engraved by J. Jones. London, Publish'd as the Act directs, May 29th, 1784, by J. Jones, No. 63 Great Portland Street Marylebone.'

H. 13¼. W. 11.

Charlotte, daughter of Ralph Sneyd, of Keel, in Staffordshire, who married, about 1777, Davies Davenport of Capesthorne, Cheshire.

AMELIA ELIZABETH, LANDGRAVINE OF HESSE.

Engraved by L. VON SIEGEN, after a drawing by himself. *Page* 54.

Lettered: 'Amelia Elisabetha D. G. Hassiae Landgravia, etc., Comitessa Hanoviae Montzenb: Illustrissimo ac Celssimo Pr: ac Dno Dno Wilhelmo VI. D. G. Hassiae Landg: etc., hanc Serenissimae Matris et Incomparabilis Heroinae effigiem, ad vivum a se primum depictam novoq. jam sculpturae modo expressam, dedicat consecratq. L. á S. Ao. Dnj. CIↃIↃCXLII.'

H. $14\frac{5}{8}$. W. $12\frac{3}{8}$

She was Regent of Hesse-Cassel during the minority of her son, from 1637 to 1650. This is the earliest known example of a mezzotint engraving.

WILLIAM, PRINCE OF ORANGE, AFTER HONDTHORST.

Engraved by L. VON SIEGEN. *Page* 58.

Lettered: 'G. Hondthorst pinxit. L. a Siegen inventor fecit 1644.'

H. 20⅞. W. 16⅞.

William II. was reigning Prince of Orange from 1647 to 1650. He married Mary, daughter of Charles I. of England, and his son William succeeded to the English throne in 1689.

'THE LARGE EXECUTIONER,' AFTER SPAGNOLETTO.

Engraved by PRINCE RUPERT. *Page* 66.

On the sword is a crown and the letters 'R.P.F. 1658,' and below 'Spag. inv.' On the scroll hanging on the cross is the legend: '*Ecce agnus dei qui tollit peccata mundi.*'

H. 24⅞. W. 17½.

'THE STANDARD-BEARER,' AFTER GIORGIONE.

Engraved by PRINCE RUPERT. *Page* 68.

On the border of the shield are the words: '1658 Rup. P. Fec,' and at the top, on the right, 'Giorgione.'

H. 11. W. $7\frac{3}{4}$.

This print is called 'David' by Laborde.

THE COKE FAMILY, AFTER HUYSMAN.

Engraved by PAUL VAN SOMER. *Page* 73.

Probably represents the children of Sir Edward Coke of Longford, County Derby.

H. $18\frac{7}{8}$. W. $25\frac{5}{8}$.

JAMES, DUKE OF MONMOUTH, AFTER SIR P. LELY.

Engraved by A. BLOOTELING. *Page* 76.

Lettered: 'Iames, Duke of Monmouth. P. Lely pinxit. A. Blooteling fecit.'

H. 25. W. 19⅜.

Sir James Scott was created Duke of Monmouth in 1662 by Charles II. He was noted for his beauty. In 1685 he proclaimed himself king, landing from France at Lyme Regis. Shortly afterwards he was taken prisoner by the king's forces, attainted of high treason, and executed on Tower Hill.

THE DUCHESS OF PORTSMOUTH, AFTER SIR P. LELY.

Engraved by A. BLOOTELING. *Page* 78.

Lettered: 'Louise, Dutchesse of Portsmouth, &c. P. Lely pinxit. A. Blooteling fecit. Io. Lloyd excudit.'

H. $6\frac{5}{8}$. W. $5\frac{3}{8}$.

Louise Renée de Keroualle was the daughter of a Breton nobleman, and maid of honour to Henrietta, Duchess of Orleans, daughter of Charles I. She came to England in 1670. Charles II. created her Duchess of Portsmouth in 1673. Her son Charles was created first Duke of Richmond in 1675.

PHILIP WOOLRICH, AFTER J. GREENHILL.

Engraved by FRANCIS PLACE. *Page* 84.

Lettered: 'Mr. Philip Woolrich, F. P. fet: J. Greenhill pinx.'

H. $9\frac{3}{8}$. W. $7\frac{7}{8}$.

MADAME TURNER, AFTER SIR G. KNELLER.

Engraved by ISAAC BECKETT. *Page* 94.

Lettered: 'Madame Turner. G. Kneller pinx: I. Beckett fe: et ex.'

H. 12¼. W 9¾.

She was a daughter of Algernon, son of William, second Earl of Salisbury, and wife of John Turner.

CHARLES II., AFTER SIR G. KNELLER.

Engraved by R. WILLIAMS. *Page* 96.

Lettered: 'Carolus II. dus D: G: Ang: Sco: Fra: et Hib: Rex Fidei Defensor &c. G. Kneller pinx. R. Williams fecit. Sold by I. Smith at ye Lyon & Crown in Russel Street Covent Garden.'

H. 13⅜. W. 9⅞.

THE COUNTESS OF RANELAGH, AFTER SIR G. KNELLER.

Engraved by JOHN SMITH. *Page* 100.

Lettered: 'The Countess of Ranelagh. G. Kneller Eques. pinx. I. Smith fec. Sold by I. Smith at the Lyon & Crown in Russell Street Covent Garden.'

H. 12¼. W. 9¾.

Probably Margaret, daughter of the third Earl of Salisbury, who married, as his second wife, in 1695, Richard Jones, created first Earl of Ranelagh in 1674. His first wife was Elizabeth, daughter of Lord Willoughby of Parham.

'JUPITER, JUNO, AND IO,' AFTER TITIAN.

Engraved by JOHN SMITH. *Page* 102.

Lettered: 'Jupiter Juno & Io. Ex Tabula Titiani. J. Smith fecit. Londini 1709.'

H. 15¾. W. 11.

One of a series of nine mezzotints engraved after the pictures by Titian, representing the 'Loves of the Gods,' now at Blenheim Palace.

MRS. T. C. PHILLIPS, AFTER HIGHMORE.

Engraved by JOHN FABER, Jun. *Page* 118.

Lettered: 'J. Highmore pinx. J. Faber fecit, 1748.'

H. 12¼. W. 10.

Mrs. Phillips was the author of an *Apology for her conduct*. She was unhappily married to a rich merchant, Henry Muilman.

QUEEN CHARLOTTE.

Engraved by THOMAS FRYE, from one of his own drawings. *Page* 126.

Lettered: 'Thos. Frye pictor ad vivum delineavit et sculpsit. Her Most Excellent Majesty Charlotte, Queen of Great Britain &c. Published by Thomas Frye, according to Act of Parliament, May 24th, 1762, and sold by him at the Golden Head in Hatton Garden.'

H. 22⅞. W. 16⅞.

Charlotte Sophia, daughter of Charles Louis, Grand Duke of Mecklenburg-Strelitz, married George III., King of England, September 8, 1761.

THE DUCHESS OF ANCASTER, AFTER T. HUDSON.
Engraved by J. MACARDELL. *Page* 130.

Lettered: 'Thos. Hudson pinx. Js. McArdell fecit. Mary, Dutchess of Ancaster, 1757. Publish'd according to Act of Parliament & sold at the Golden Head in Covent Garden. Price 5s.'

H. $18\frac{5}{8}$. W. $13\frac{7}{8}$.

The Duchess was a daughter of Thomas Panton, and a celebrated beauty. She was Mistress of the Robes to Queen Charlotte, and in 1750 married the third Duke of Ancaster. Her portrait was also painted by Sir Joshua Reynolds.

MRS. BONFOY, AFTER SIR JOSHUA REYNOLDS, P.R.A.
Engraved by J. MACARDELL. *Page* 132.

Lettered: 'J. Reynolds pinxt. J. McArdell fecit. Publish'd according to Act of Parliament 1755.'

H. $13\frac{3}{4}$. W. $10\frac{7}{8}$.

She was a daughter of Richard Eliot, M.P., and wife of Captain Hugh Bonfoy, R.N.

LADY MIDDLETON, AFTER SIR P. LELY.

Engraved by J. MACARDELL. *Page* 134.

Lettered: 'Lady Middleton. Done from the original picture. Painted by Sr. Peter Lely in the Royal Palace at Windsor. By James McArdell.'

H. 17¼. W. 14.

She was a daughter of Sir Robert Needham.

'NIGHT,' AFTER P. MERCIER.

Engraved by R. HOUSTON. *Page* 136.

Lettered: 'Publish'd according to Act of Parliament Jany. 1758. Ph. Mercier pinxt. Richd. Houston fecit. Night. . . . London. Printed for Robt. Sayer opposite Fetter Lane Fleet Street. Price 1s. 6d.'

H. 12⅝. W. 10.

One of a series of the times of the day. The others are entitled 'Morning,' 'Noon,' and 'Afternoon.'

COLONEL MORDAUNT'S COCK-MATCH, AFTER ZOFFANY.

Engraved by R. EARLOM. *Page* 138.

Lettered: 'Colonel Mordaunt's Cock Match at Lucknow, in the Province of Oude, in the year 1786, at which were present several High and Distinguished Personages. J. Zoffany pinxit. R. Earlom sculpt., Londini.'

H. 21. W. 26½.

FLOWERS AND FRUIT, AFTER J. VAN HUYSUM.

Engraved by R. EARLOM. *Page* 140.

Lettered, scratched: 'J. van Huysum pinx. Rich. Earlom sculpst., 1781. John Boydell excudit, 1781.'

'Published Sep. 1, 1781, by John Boydell, engraver in Cheapside, London.'

H. 18¼. W. 14¾.

There is a companion plate of Flowers only, engraved in 1778, which is also very beautiful.

The Duke of Bedford, after Sir Joshua Reynolds, P.R.A.

Engraved by Valentine Green. *Page* 140.

Lettered: 'Painted by Sir Joshua Reynolds. Engrav'd by V. Green, Mezzotinto Engraver to his Majesty & to the Elector Palatine. His Grace the Duke of Bedford, with his Brothers, Lord John Russell, Lord William Russell, and Miss Vernon. Publish'd May 1st, 1778, by W. Shropshire, No. 158 New Bond Street.'

H. $18\frac{7}{8}$. W. 17.

The fifth Duke of Bedford. Lord John succeeded him as sixth duke in 1802. Lord William was murdered in 1840 by his valet, Courvoisier, and Miss Vernon married George, Earl of Warwick, in 1776.

THE COUNTESS OF SALISBURY, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by VALENTINE GREEN. *Page* 142.

Lettered: 'Painted by Sir Joshua Reynolds. Engraved by V. Green, Mezzotint Engraver to His Majesty & to the Elector Palatine. Emily Mary, Countess of Salisbury. Published Decr. 1st, 1781, by V. Green, No. 29 Newman Street, Oxford Street, London.'

H. 24. W. 15¼.

She was a daughter of the first Marquis of Downshire, and in 1773 she married James, seventh Earl of Salisbury. She was burned to death in a fire at Hatfield Hall in 1835.

KITTY FISHER, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by E. FISHER. *Page* 144.

Lettered: 'J. Reynolds pinxt. E. Fisher fecit. Miss Kitty Fischer in the character of Cleopatra. Painted for Thos. Bowles in St. Paul's Church Yard & Jno. Bowles and Son at the Black Horse in Cornhill.'

H. 11$\frac{7}{8}$. W. 9$\frac{7}{8}$.

In 1766 Miss Fisher married a Mr. John Norris. She was a noted wit and a well-known beauty, and is said to have died from the poisonous effects of painting, in 1771.

'HOPE NURSING LOVE,' AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by E. FISHER. *Page* 146.

Lettered : 'Sir Joshua Reynolds pinxit. Publish'd according to Act of Parliament, 25 July 1771, and sold by E. Fisher at the Golden Head in Leicester Square. E. Fisher sculpt. Hope Nursing Love.'

H. 19⅝. W. 14.

Said to be a portrait of Theophila Palmer, afterwards Mrs. Gwatkin.

Mrs. Bouverie and Son, after Sir Joshua Reynolds, P.R.A.

Engraved by J. Watson. *Page* 148.

Lettered, *on block*: 'The Honble. Mrs. Bouverie.' 'Sr. Joshua Reynolds pinxt. James Watson fecit. Publish'd according to Act of Parliament, Sepr. 30th, 1770: and Sold by James Watson, Queen Anne Street near Titchfield Street Oxford Road, and B. Clowes, No. 18 Gutter Lane, Cheapside, London.'

H. $18\frac{7}{8}$. W. $20\frac{7}{8}$.

She was Henrietta, daughter of Sir Everard Fawkener. She married firstly (1764) Edward Bouverie, brother of the Earl of Radnor, and secondly Lord Robert Spencer, son of the second Duke of Marlborough.

MISS JACOBS, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by J. SPILSBURY. *Page* 150.

Lettered: 'J. Reynolds pinxt. J. Spilsbury fecit. This print obtained the highest Premium in the year 1761, granted by the Society for the Encouragement of Arts, Manufactures and Commerce, instituted in London. Publish'd by J. Boydell, Engraver in Cheapside, Jany. 1st, 1762, according to Act of Parliament.'

H. 18. W. 14.

THE COUNTESS OF ANCRUM, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by J. SPILSBURY. *Page* 151.

Lettered : 'Sir Joshua Reynolds pinxt. Jonn. Spilsbury fecit. To the Right Honbl. Willm. Kerr, Earl of Ancram, This Print is most humbly dedicated by his Lordships very obedient & much obliged Servant Jonn. Spilsbury. Published According to Act of Parliament, April 10, 1770, and Sold at Spilsbury's Print Shop in Russel Court.'

H. 13½. W. 11.

William Kerr succeeded to the earldom of Ancrum in 1690, when the title became merged in that of the earldom of Lothian.

MRS. ABINGTON, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by MISS ELIZABETH JUDKINS. *Page* 154.

Lettered: 'Sr. Joshua Reynolds pinxt. Elizth. Judkins fecit. Mrs. Abington. Publish'd According to Act of Parliament, May 20th, 1772, by James Watson, No. 45 little Queen Ann Street, and B. Clowes, No. 18, Gutter Lane, Cheapside.'

H. 13⅛. W. 11.

A celebrated actress, Frances Barton was born in 1737, and married Mr. James Abington. She was a favourite subject with artists.

LADY KENT, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by JOHN DEAN. *Page* 158.

Lettered: 'Published Feby. 1, 1779, by J. Dean, No. 27 Berwick Street. Sir Joshua Reynolds pinxit. J. Dean fecit.'

H. 17⅞. W. 13⅞.

She was a daughter of Josiah Wordsworth, and wife of Sir Charles Kent, Bart.

BOY WITH LAMB, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by JOHN DEAN. *Page* 160.

Lettered, scratched: 'Sir Joshua Reynolds pinxit. Published November the 1st, 1776, by Jn. Walker, No. 13 Parliament Street. John Dean fecit.'

H. 12½. W. 15.

Said to be a portrait of Master Wynne, son of Sir W. Williams Wynne, in the character of St. John.

LADY CATHERINE PELHAM-CLINTON, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by J. R. SMITH. *Page* 160.

Lettered: 'Painted by Sr. Joshua Reynolds. Engrav'd by J. R. Smith. Lady Catherine Pelham Clinton. London, Publish'd Feby. 1st, 1782, by J. R. Smith, No. 83, opposite the Pantheon, Oxford Street.'

H. 18. W. 14.

She was a daughter of Henry Clinton, Earl of Lincoln, and in 1800 she married William, Lord Folkestone, afterwards Earl of Radnor.

'SERENA,' AFTER G. ROMNEY.

Engraved by J. R. SMITH. *Page* 162.

Lettered: 'Painted by G. Romney. Engraved by J. R. Smith. Serena.'

H. $18\frac{5}{8}$. W. $13\frac{7}{8}$.

Possibly Miss Sneyd, afterwards Mrs. Davenport of Capesthorne.

THE COUNTESS SPENCER, AFTER SIR JOSHUA REYNOLDS, P.R.A.

Engraved by CHARLES HODGES. *Page* 166.

Lettered: 'Sir Joshua Reynolds pinxt. C. Hodges fecit. Countess Spencer. London, Pubd. 16th Febry. 1785 by W. Humphrey, No. 227 Strand.'

H. $12\frac{7}{8}$. W. $10\frac{7}{8}$.

Lavinia, daughter of Sir Charles Bingham, afterwards Earl of Lucan, married in 1781 George, afterwards second Earl Spencer.

'THE SHIPWRECK,' AFTER J. M. W. TURNER, R.A.

Engraved by C. TURNER. *Page* 168.

Lettered along the lower edge of the picture: 'London. Pub. Jany. 1, 1807, by C. Turner, No. 50 Warren Str., Fitzroy Square.'

H. $23\frac{1}{2}$. W. $32\frac{3}{4}$.

THE DUCHESS OF BEDFORD, AFTER J. HOPPNER, R.A.

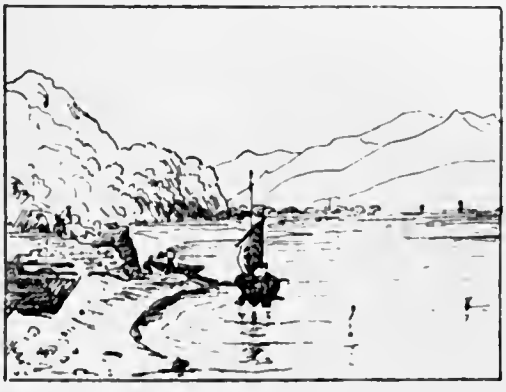
Engraved by S. W. REYNOLDS. *Page* 178.

Georgiana Elizabeth Byng was the second daughter of George, fourth Viscount Torrington, and in 1786 she married John, afterwards sixth Duke of Bedford, Lord-Lieutenant of Ireland.

H. 25½. W. 17¾.

INVERARY PIER.

Etched and engraved by J. M. W. TURNER, after a sketch by himself. *Page* 182.



Lettered: 'Drawn Etched & Engraved by I. M. W. Turner, R.A. Inverary Pier, Loch Fyne. Morning. Published June 1, 1811, by I. M. W. Turner, Queen Anne Street West.'

H. 7⅛. W. 10.

THE COTTAGERS, AFTER G. MORLAND.

Engraved by W. WARD. *Page* 188.

Lettered: 'Painted by G. Morland. Cottagers. Engrav'd by W. Ward. London, Publish'd Feby. 1791 by T. Simpson, St. Paul's Church Yard.'

H. 16½. W. 20.

QUEEN VICTORIA, AFTER A. E. CHALON, R.A.

Engraved by S. COUSINS. *Page* 194.

Lettered: 'Painted by Alfred E. Chalon, R.A., London. Published May 1st, 1839, by F. G. Moon, Printseller by Special Appointment to Her Majesty, 20 Threadneedle Street. Engraved by Samuel Cousins, A.R.A. Victoria R.'

H. 24. W. 15½.

Mrs. Wolff, after Sir Thomas Lawrence, P.R.A.

Engraved by S. Cousins. *Page* 196.

Lettered: 'Engraved by Samuel Cousins, from a picture by the late Sir Thomas Lawrence, P.R.A., &c. &c. Mrs. Wolff. London, Published March 1st, 1831, by Colnaghi Senr., Dominic Colnaghi & Co., Printsellers to their Majesties, Pall Mall East.'

H. 15½. W. 12.

NOTE

It must be understood that the lettering on mezzotints often varies considerably, so that any given lettering may only occur on one particular state. So the letterings given above are only to be taken as those which are most commonly found. In the case of proofs there is very often no lettering at all.

In the same way the dimensions given, namely the height and width of the subject in inches, are also liable to variation, so these can only be safely considered as approximate.

MEZZOTINTS

MEZZOTINTS

CHAPTER I

Mezzotint engraving on metal: what it is and how it is done. How prints are made from mezzotinted plates, and how to keep them when they are made. Inks, papers, and coloured prints. The enemies of prints, and the literature of mezzotints. Continental engravers in mezzotint.

IF a polished sheet of metal be slightly indented or scratched, and ink be rubbed into the mark, when damp paper is strongly pressed in it a cast of the lines will be made on the paper in relief, the ink which has rested in the lines in the metal being absorbed and retained by the paper.

On the other hand, if most of the metal surface be cut away either by graver or by acid, and a few lines left sticking up at their original surface-level, these lines being inked, and paper lightly pressed on them, an impression of them in intaglio will be left on the paper, the ink being retained by the paper equally as in the first case.

These two processes, exactly opposite in principle, have both been largely used for the multiplication of prints from metal plates or blocks. The first, which may be called the intaglio process, is made use of in the case of line engravings, etchings, rouletted work, dry-points, and aquatints; the

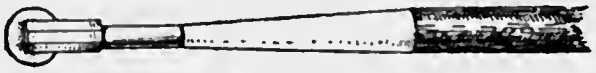
second, the relief process, was most effectively used in the case of the beautiful illustrations found in the French *Horæ* of the fifteenth century, especially those printed, and possibly engraved, by Pigouchet or Simon Vostre, and also in the eighteenth century when William Blake cut or etched copper blocks in relief from which he printed his curious poems with their illustrations.

A metal plate, engraved as a mezzotint with rocker and scraper, holds an intermediate place between the two methods of intaglio and relief. The groundwork, prepared by roulette, rocker, or file, begins by being intaglio, but by reason of much trituration part of the surface metal is actually raised above its original level in small points, forming a surface which may be considered somewhat analogous to an untouched wood block, inasmuch that if inked each would make a black impression, although one is rough and the other is smooth. Again, if the wood block be engraved —that is to say part of it cut away—a corresponding light mark will appear on a print made from it; so also, if part of the rocked surface of the metal plate be scraped away or pressed down, a corresponding light mark will appear on the print.

But in practice few mezzotints actually exist by themselves; they are generally helped by some more definite touches either of the burin or of the etching or dry-point needle, and the existence of much of this work brings the plate at once into the class of intaglio engravings.

When a plate has been etched before it has been roughened by rocker or roulette, the etched lines will appear on the print in low relief. Sometimes,

if the rocking, rouletting, or grounding has been carried very deeply, it may obliterate the etched lines altogether in dark places, but they can generally be detected by their difference of texture to that of the soft mezzotinting. As a rule an etched



'ROULETTE' LIKE A SPUR-ROWEL.

line has blunted ends, whereas an engraved line has delicately pointed ends, and also has cleaner edges. Etching, as well as engraving, removes some metal from the plate on which it occurs, but rouletting or rocking does not unless it is carried too far, in which case the plate is ruined.

Graining by stipple, a process much used by mezzotinters, especially those of Cousins' school, is a sort of etching, but instead of lines the etcher makes dots, and the acid eats the metal away irregularly, so that no two dots are the same shape. Pointillé work, the fine dotting which can be seen on faces, is usually simply done by hand with a fine point. Microscopically, on a print, both the stipple stars and the pointillé dots project above the general level of the paper.

Dry-point consists of scratches made on a metal plate with a sharp, strong needle. These scratches have fine ends like those of an engraved line, but no metal is removed; the needle only cuts a furrow like that made by a plough, and throws up the superabundant metal at the side in a burr. In a print a dry-point line shows with a blurred effect, due to the burr catching some extra ink under its sheltering ridge. When the burr is worn or scraped

off, the line itself shows only as if it were engraved by the burin.

A normal engraved line shows on a print with pointed ends, and is in relief. It is a trench cut out of the surface of the metal by means of a sharp burin of steel, which removes a strip of metal in the same way that a wood-engraver's tool cuts out a thread of wood from a piece of boxwood.

Lines produced in these ways show more or less on almost all mezzotints, and although no doubt an excess of any of them should take a plate out of the category of true mezzotints, it must be allowed that a small amount of such auxiliary work is advisable, inasmuch as it is, for instance, all but impossible to engrave a human eye properly with rocker and scraper alone. As to subject pieces and landscapes in mezzotint, they are so universally etched, aquatinted (another kind of etching), or engraved as well, that almost all of them should really be designated as engraved in 'mixed manner.'

The existence, however, of even a small amount of mezzotinting in a plate has been for a very long time considered enough to justify its inclusion in the class of mezzotints, and perhaps this is well, because the supplementary work is after all only intended to strengthen and improve the mezzotinting.

On all first-rate mezzotints a grain of definite form can be seen in light places, and this is now and then quite large—so large indeed that it is often wonderful how well a soft effect has been managed. When the grain is very fine, it seems to me that the effect is never so good. As a general rule, the finer the grain the harder the effect on the print.

We see, then, that in line engravings, etchings, or aquatints, some of the metal itself is removed in the process by burin or acid. On the other hand, in the cases of dry-point, hammered work, roulette work, or mezzotints made by the use of rocker and burnisher alone, none of the metal is removed, but only the arrangement of its particles is altered. In

'SCRAPER.'

the case of a mezzotint it is usual to effect another process, that of actually removing some of the burred surface, as may be considered advisable, by means of a sharp scraper. I take it that the existence of some of this scraped work on a plate is really the criterion of true mezzotinting. It exists in every plate of the first rank. At the same time, numbers of so-called mezzotints have no scraped work at all upon them. These plates have been entirely engraved by means of roulettes or similar instruments, sometimes only rouletted just where shadows were required, and sometimes roughened more or less all over, and then lightened and finished by the use of a burnisher only.

It will be readily understood that a needle point set in a convenient handle is an efficient instrument for making slight dots on the surface of a piece of polished metal; that such a piece of metal, not dotted, would provide no proper nidus for ink to rest in, but that if a design were carried out in dots on the surface, ink would remain in them, and ordinary prints could be made from such a plate

as long as the surface of the metal was not worn down so far as to obliterate the traces of the needle-point. It is also evident that as the dots become shallower and tend to disappear, so *pari passu* the fainter the resulting print from the plate would appear. A dot made on copper with a sharp point held perpendicularly will make some burr, but so little that it may be ignored, and will not show on a print if the inking is skilfully done with that purpose.

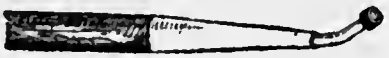
Pointillé work of this kind has been made use of generally as an accessory to line engraving or etching for so long that it is practically co-existent with the art of line engraving itself, both before this art was utilised for the express purpose of re-duplicating prints as well as afterwards.

It is interesting to note that although an engraved design on a metal plate will hold ink in such a way that numbers of practically identical prints can be made from it, it is also possible to make an unique print from a plate that has no engraving at all upon it. This can be done by so inking the plate that a picture is formed by the ink alone, and then when printed in the usual way, a print will be produced, good or bad, according to the skill with which the inking has been done. But only one print can be drawn from such a plate, because the first one made carries off the whole of the ink.

The possibility, however, of making such a print is a valuable index of the immense power of the printer to make or mar prints from any engraved plate, a power that in my opinion should be retained in the hands of the engraver himself.

After the needle-point, held in the hand of the engraver, had been used for a long time to make

dots one by one slowly and laboriously, it occurred to a soldier artist, Ludwig von Siegen, a German officer in the Hessian army, that some more effective and quicker instrument might be devised that would produce a similar result with less labour. Von Siegen brought into his service an instrument like a small cog-wheel with sharp teeth, set in a convenient handle so as to revolve easily. When such an instrument is run over the polished surface of a metal plate, it leaves a line of slightly burred dots, and this was exactly what Von Siegen wanted. All his earlier plates were engraved by means of these little wheels, or roulettes, used as a pencil or brush might be, and in his skilled and able hands the resulting effect is admirable.



ANOTHER FORM OF 'ROULETTE,' LIKE A LITTLE BARREL.

It is certain that Von Siegen must have experimented well with his new instrument before he engraved the earliest of his plates, prints from which still exist, as the work on this plate shows the touch of a very practised hand, and also when he engraved it he had already a well chosen stock of tools. This can be surmised by reason of the existence of lines of dots variously spaced, for any one roulette will only make lines of dots spaced continuously one particular way. A very careful examination is required to tell exactly what pattern of roulette has been used in any given case, as they vary largely. They may have several rows of teeth of different patterns, or only one; they may be like spur-rowels or like little garden rollers. The portrait of Amelia Elizabeth, Landgravine of Hesse,

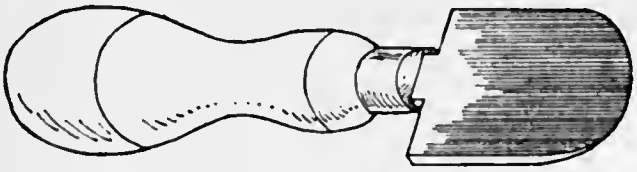
referred to above, is a very charming example of roulette engraving, the first that was ever made, delicate and effective, and it undoubtedly shows the first important step towards the discovery of the art of mezzotinting. Several other fine plates were excellently engraved by Von Siegen in the same way with the roulette alone, but presently he went one step further in the development of the new art.

After having engraved several masterly plates with roulettes used freely as pencil or brush, simply to make shadows as required, Von Siegen ultimately found that when a roulette was made to cross and recross the surface of the metal again and again in the same place with some pressure, a new effect became apparent on the print. The separate lines of dots now merged into each other in a remarkable way, losing their structural identity as dots altogether, and ultimately producing a roughened or triturated surface by reason of the running together of the burrs surrounding each dot. The result was a sort of trap for the ink, which would lie on a place treated in such a manner in an unduly large proportion, and consequently yielded on the print itself a very strongly inked patch having a more or less velvety texture.

I hardly think that the utilisation of the small wheel, or a modification of it, to actually roughen the whole of a metal plate, irrespective of the design afterwards to be lightened out of it, ever occurred to Von Siegen, and I do not think any of his plates were so treated.

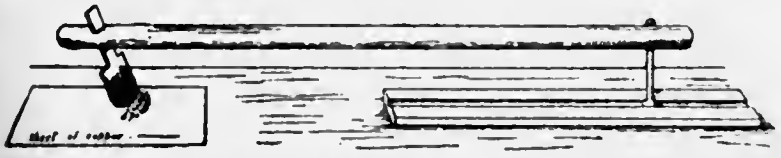
The roughening of the surface of a polished sheet of metal can be accomplished in many ways.

A wash of strong acid will remove the polish slightly and unevenly; sulphur will remove it more manageably; sandpaper can be pressed into it by means of a roller; the surface can be filed or rolled over by a file; a roulette or a small roughened roller can be run all over it; a needle point can scratch it all over; and, finally, the instrument called a 'rocker' can be used. Each of these processes respectively will achieve the same main result, but with marked



HAND 'ROCKER.'

differences in the grain, which will show in the light places of a print. A modern 'rocker' is like an ordinary chisel with a rounded instead of a straight edge, one side of it, moreover, being channelled with close parallel lines. The rounded end permits of the instrument being easily rocked sideways by hand, like a cradle, each movement making one line of dots. It is easily kept sharp by grinding or hone-stoning on its reverse side.



POLE ARRANGEMENT OF 'ROCKER.'

The mezzotinting of plates is now usually done by means of a 'rocker' set in a long handle and

easily worked by a skilled workman, but even so it is a slow process. The plate should be gone completely over about eighty times.

The theory is that the whole plate should be carefully rocked all over so as to be quite evenly roughened, and when the rocking is done by some assistant, or automatically, this result is quite easily attained; but whenever an engraver rocks his own plate, it seems to me that it is better that he should do so sympathetically with his subject rather than blindly. At the same time, rocking is so wearisome a process that now almost all mezzotinters have their plates ready rocked for them to any grain they may prefer, and find it more satisfactory to give themselves a little more work with the scraper, than to prepare the plate entirely with their own hands.

I think that probably most of the great engravers rocked their plates themselves, but in a few cases they undoubtedly made their assistants do it. The minute dots, grains, or marks found on mezzotints vary greatly. Many are quite coarse, while others are so fine as to produce a mere grey shadow. Some of these delicate roughenings indeed may quite possibly be only sulphur or acid stains, or even a slight film of ink judiciously left on the bare polished copper; but in all cases the finest prints show largish grains in light places. A mezzotint should not be examined as a miniature or even as an etching, but should be viewed rather from such a distance as to give full value to the major distributions of light and shade. From the technical point of view, however, the grain is a most important witness, as from observation of it we could reconstruct the instrument with which it was made.

Microscopically, the thoroughly rocked surface of a metal plate closely resembles a choppy sea suddenly solidified. The level of calm is non-existent—it lies theoretically midway between the tops of the highest waves and the bottoms of the lowest troughs. Although the first immediate effect of the rocker or roulette is to make only a few scattered dots in intaglio, when this process is repeated again and again the dots get so mixed up that they all run into each other and become separated only by small irregular walls or burrs of metal raised above their normal surface-level. At a certain stage the rocking must be stopped or the delicate burrs will themselves get so fine that they will break off, and the plate will be spoiled. The exact amount of rocking that each metal will bear is a point that must be thoroughly understood by the operator. It will thus be seen that one effect of a close rocking is practically to raise up a series of projecting points divided from one another by irregular pits, each of which will, in the process of inking, become filled with ink. When soft wet paper is pressed upon such a surface, the sharp projecting asperities of the much roughened surface will pierce it everywhere, thereby not only allowing much of the ink to be absorbed within the actual thickness of the paper, but also actually causing a certain disintegration of its substance into something distantly resembling the pile of velvet. So we find that peculiarly soft velvety effect in the very dark places of mezzotint prints that are inked in such a way as to bring it out. This tendency to velvety appearance, however, has its danger, as it is not proper that it should show much or in places

where it is wrong—for instance in trees—so the proper subservience of this quality is one of the tests of a finely produced print from a mezzotinted plate. In fine prints, heavily inked places possess a delicate bloom which is very easily marred—indeed it is dimmed even if gently rubbed with the finger-tips, and some of it will come off if touched finely with a white handkerchief. Hence the necessity of keeping valuable proofs so that their surfaces shall not be in any way rubbed or pressed.

A similar velvety effect can be seen to a smaller degree in dry-point etchings or places worked with dry-point, and for the same reason.

When the burr from a dry-point line is removed by a scraper, a bare line incised on the copper is left, and on the print the velvety effect disappears. When, likewise, the rough burred surface of a mezzotinted plate is flattened and blunted by the action of a scraper, the tendency of the print is to show light places, and in such places the grain of the tool used in roughening the plate can be seen and studied, because by scraping off the surface we get gradually down to the first intaglio-marks of the roulette or rocker on the surface of

'BURNISHER.'

the metal. If the scraping process is continued far enough, in either case, to remove the copper until all the holes or lines upon it are gone, a space will be left on which the ink will not stick, and which, consequently, will print white. Such places can be further flattened and polished by means of

a burnisher, but the use of this instrument is always very sparing in good work, appearing only at a few small points. The great art of the mezzotint engraver lies in his use of the scraper, which is, at its best, a thoroughly artistic process, requiring the greatest skill and experience on the part of the operator.

The mere working of a mezzotint plate after the rocking is done is quick and easy. A screen of oiled paper is set up before a window or lamp, and the plate firmly fixed at a suitable angle. There are many ways of marking the plate for working upon: one of the easiest is to cover it over with lamp black and on that draw the design in white. All the white must then be scraped away to a depth which the engraver must judge as well as he can. If the engraving is an original, the artist will probably know how far to scrape; but if he is making a copy, he must proceed slowly and carefully, and will first probably make a reversed study in monotone of the picture to be copied, the same size as his engraving is to be, and he will have this drawing close to his side and work from it. The effect of his touches with the scraper are at once apparent as lights on the metal—if anywhere he scrapes away too much, he can roulette that place again—if he doesn't scrape away enough at first, he goes on until the proper effect is reached. Every touch has a visible value immediately, but the lighter places show better on steel than on copper, as this latter oxidises and darkens very quickly. Some art processes help their votaries, some do not. Line engraving helps least of all the methods of engraving upon metal; etching with

acid helps most—an unskilled draughtsman can be made to produce an etching with artistic qualities in it. Mezzotinting comes between these two extremes. It is easy to produce a bad mezzotint, but excessively difficult to produce a good one.

Definite lines in certain places appear to be necessary to counteract the indefiniteness inseparable from mezzotint alone. In portraits such marks can usually be found about the eyes, nose, mouth, and hands, and they have been made either with the burin, dry-point, or etching-needle. Etching with acid as a preliminary to mezzotinting has commonly been resorted to in the case of landscapes, notably in the case of Turner's *Liber Studiorum*. Here it has been used to define the outlines only, and the printed plates are, moreover, also sometimes helped with aquatinting; but etching has also been much used generally for outlining and defining designs to be afterwards finished in mezzotint.

Aquatinting is a method of roughening the surface of a metal plate which was invented about the middle of the eighteenth century by a German engraver, Le Prince. It has a delicate and soft effect, if well managed. It is, however, largely automatic, the process requiring only careful control on the part of the artist. The plate is covered with small grains of resin in carefully graduated quantities, and then immersed in acid which bites the metal wherever it can reach it between the grains. The printed effect is that of a fine irregular network.

Skies show well and softly in aquatint, but they are not so easy to produce either by etching or

mezzotint, as Turner realised. The grain produced by rocker or roulette is not an easy one to utilise for any sky except one heavily overcast with thunder-clouds.

Although copper has been the most extensively used of any metal for engraving in mezzotint, it is too soft to bear the pressure of many printings without deterioration. About thirty prints of the finest quality can be drawn from such a plate; after that the prints begin to show a faintness in the very dark places. The dark parts show wear first, because there the plate is most delicate: the points of the burrs are fine and close together, and of little individual strength. Prints made from the slightly worn state of the plate may easily be doctored with lamp black or printing ink so as to appear all right, but this will generally show if the print is held up to the light. After the first thirty prints have been drawn from an engraved copper plate, it is probable that about a hundred more can be made which will be good enough for all ordinary purposes. In the case of a very elaborate plate it may be necessary to make several proofs as the work progresses, and the engraver must be careful not to be too free with such proofs, because each one wears out the plate to some degree. Some way should be thought of to enable an engraver to get a proof that would have a working value but which would not wear out the plate, and I think it possible that such proofs could be made with plaster of Paris. Waxed paper will do for an etching, but I doubt if it would be of much use for a mezzotint. When the plate shows signs of deterioration, the device of re-touching can be resorted to, enabling yet many more prints to be

made. It is difficult without comparison to say whether a print is drawn from a plate that has been re-touched a first or even a second time, but after that it will show an apparent diversity of texture or value of the dark parts as compared with the rest. They will almost appear as if they had been inked with a different ink.

In 1820 William Say engraved a small mezzotint on hardened steel, but after this experimental plate he does not seem to have tried it again. Both T. G. Lupton and David Lucas, however, followed his example with much success. Prints from steel mezzotints have generally been printed in black ink, and this is certainly not so sympathetic for landscape work as brown, but there is a quality in the grain of a mezzotint on steel which makes it difficult to make a satisfactory print in any colour that is not very dark. The graining on steel or iron is always made very fine and shallow, and this always inclines the resulting print to hardness; but I cannot see why a print drawn from a steel plate should not appear of the same quality as one from a copper plate, provided the mezzotinting was done with identical tools to the same depth.

The actual working of a steel plate is more troublesome than that of a copper plate, but the engraver reaps his reward in the far greater number of prints he can get. A compromise has, however, been extensively used of late years, as it has been found possible by means of an electrotyping process to coat an engraved copper plate with a film of steel fine enough to make very little difference in the depth of the engraved marks upon it. After

many impressions have been taken from such a steeled plate, and the thin steel shows signs of wear, it can all be stripped off and the plate re-steeled. It is obvious that, although this process renders it easy to multiply prints almost indefinitely, it nevertheless lessens the precious rarity which must always be accounted one of the many charms of a beautiful proof drawn from a sensitive copper plate. The quality, moreover, of a print from a steeled copper plate differs from one made before the plate was subjected to the steeling process.

On the other hand, there seems no doubt that from the commercial aspect superior virtue attaches to the steeled plate, from which numerous impressions can be cheaply produced and expensively sold in accordance with the various checks ordained by the Printsellers' Association. Any one of such prints may only indeed be one of a very large number, as any number of 'proofs' may have been made.

The important question as to whether a mezzo-tinted copper plate, steeled, can yield as fine a print as it might have done before being subjected to this process, is one about which there is much diversity of opinion. I am told by good judges that the covering of steel is so extremely thin that practically it makes no difference, in a print, that can be detected by unprofessional vision. I do not hold with this view at all, as it is quite certain that the operation of steeling an engraved copper plate undoubtedly does make a considerable difference in the depth of any lines or dots which may be engraved upon it, the tendency of all such covering being to accumulate particularly in hollow places. For this reason it is possible by successive re-steeling to produce at last

a perfectly flat surface on an engraved copper plate. So if a plate requires re-steeling, it is absolutely necessary that all remains of the previous steeling should be completely removed before it is subjected to the new operation.

Modern mezzotints are intended to circulate largely, therefore they are usually steeled from the very first. From such a plate tens of thousands of prints can be made, the steeling being done again and again as necessary, the copper plate retaining throughout its original form unaltered. No print from a steeled plate can properly have an extravagant value, because hundreds of impressions that are practically identical may possibly exist. This could never be said about a print from a copper plate, and I cannot but regret that mezzotint engravers do not rigidly leave steeled plates for the exclusive benefit of line engravings, etchings, or photogravures, for the preservation of which the hardening process is eminently fitted.

Before a mezzotinted plate is quite finished, proof prints are made from it for the purpose of seeing more clearly the true effect on paper of the work done. These prints are often made in reverse, that is to say, from the wet proof pulled from the plate. Another print is made by placing another piece of damp paper over it, and passing them both together under the printing-roller. The result is a flat print handed in the same way as the plate, and consequently easy to work from. Working proofs are usually purposely over-inked so as to exaggerate the darkness, the corrections being then more safely worked gradually with the scraper. After a more or less lengthened state of imperfection, a plate will

eventually reach a condition which is good enough, in the opinion of its author, for all practical purposes, and then there will be some more proofs made, this time with a view to the proper inking of the plates—a most important point, as a printer can, by skilled manipulation and working with a rag and some whitening, ink the same plate so differently that even a good judge of prints might say they represented different states of the same engraving. The printer will pull three or four proofs inked in different ways, and submit them for approval or comment, and when one of these is at last satisfactory, it will be returned as an approved proof, and from it the printer will regulate his future inkings, keeping it always before him. No two prints, however, can be quite alike. In the case of copper there is always a marked difference, as the plate so soon begins to wear. Trial proofs and proofs of all kinds of fine plates are much valued by collectors, although many of them are dark and messy, having been made for actual use, and probably knocked about in the workshop. The fewer proofs made, the better for the plate.

When the actual engraving of the plate has been approved, the lettering is added, and here is found another series of small differences dear to the collector. The names of artist and engraver, and sometimes the title of the picture, are at first only scratched on the copper. This means one state. Next, one of the inscriptions may be burnished, cut and altered, and little sketches or designs added along the margins. This is another state.

Eventually all the scratched letterings and other marks are cleared off, and the title properly written

by a professional engraver, the large capitals perhaps left in outline only. This is a sign of an early print, and is consequently highly esteemed. The outline letters presently are lined, or perhaps all the hitherto blank space at the bottom of the plate is ruled over with lines. These indications point to endeavours on the part of the engraver to strengthen his weakening plate, and the value of a print on which they occur is lessened in comparison to what it was before their appearance.

I do not think the most pleasing prints from a mezzotinted copper-plate are to be found in any of the trial proofs, but rather among the first few properly lettered prints drawn from it. All the more delicate excellences of the plate are, or should be, still undimmed, and the printer is not yet tired of his monotonous work. When a printer gets wearied of a certain plate, he is likely unconsciously to slur the printing from it, and moreover, all the quite early impressions from any plate are sure to have been pulled by the same man, who has studied the plate well enough to have succeeded in producing the approved proof, of which he is justly proud, and the peculiarities of which he is naturally anxious to reproduce as exactly as possible in the subsequent prints.

It will be understood that all these delightful differences as to states are only found in natural perfection in the case of prints made from copper plates. If they occur at all in prints made from steeled copper plates, they only exist of design, and lose therefore their proper value as real indications of the different periods of the life of a plate. When they are made purposely they can only have a purely commercial interest.

PAPERS

Prints from steel plates, or from copper steeled, can be produced in such numbers that they need never possess the rare virtues of dissimilarity so strongly marked when the softer copper has been used, but of course fine proofs taken from a copper plate before it has been steeled are of full artistic interest.

A fine proof from an old copper mezzotint may be worth anything, and will increase in estimation; but a print from a modern steeled plate, however brilliant it may appear, may be nevertheless only one of a very considerable number that are practically identical, and such prints are unlikely to increase, justly, in rarity or value.

The papers used for printing from mezzotint plates are very various. Most kinds have at one time or another found favour with engravers, but as a rule they have preferred a thick, soft paper.

Etchers have generally liked a thin, fine paper, as this presses more easily into the fine lines on an etched plate; but such a paper would be likely to be cut up too much by the file-like roughness of a mezzotint. Etchers also have favoured a tinted paper for their prints, but mezzotinters have as a rule preferred white paper, though coloured papers have now and then been tried experimentally. Some few mezzotints have been printed on vellum with charming effect, but the use of this substance in any quantity would wear out a copper-plate quicker than paper.

Numbers of old mezzotints have been printed on a thick paper which has been imperfectly pulped, the result being that it is full of small pimples. These pimples easily get rubbed on their inked

surfaces, and they soon show as pale spots on the print. If this disaster has already happened, the only thing to do is to touch each pale spot carefully with lamp black or printing ink to the same tone it had before it was injured. The print then should be put under a sunk mount deep enough to completely protect the surface and strong enough to prevent bending.

When the artist is satisfied as well as possible with the quality of the paper on which his prints are to be made, it is cut up into a size slightly exceeding that of the plate itself. These pieces of paper are then wetted and laid in a heap upon each other and allowed to soak awhile, so that the moisture may penetrate the paper thoroughly and uniformly throughout its entire substance. Great care must be taken that no atom of grease reaches the paper at this stage. If it does, the print made from the piece that is greasy will probably be no good, as the ink will not take properly over a greasy spot. Many prints have to be thrown away because of such mischances, which are often not found out until a print is made. If vellum is being used it must not be wetted, but will absorb sufficient moisture by being left in a damp cupboard for some few hours.

When the paper is considered to be properly damped, it may be lightly brushed with a clean nailbrush on the side which is to be printed on, so as to loosen up the fibres and render them more able to absorb ink freely. The engraved plate, well warmed, is then inked in accordance with the approved proof.

The ink, prepared with burned linseed oil, is

rubbed on to the plate, well into every line, dot, mark or roughness upon it, and then partly removed by hand or rag, until the printer judges that the proportion left on the plate is commensurate as nearly as possible with that on the proof he is working from.

The inked plate is now placed face upwards on the travelling platform of the printing-press, and the damped paper laid carefully and directly upon it, straight and even. Over the paper are laid piece after piece and fold after fold of cloth, felt, or some other padding, until in the judgment of the printer there is a sufficiently elastic thickness between the plate and the roller to force the paper properly into every irregularity on the surface of the metal. The heavy roller is then steadily turned, slowly drawing the plate with the paper under it, once forwards and once backwards. When the paper is at last lifted up, it should be found that it has picked up all the ink from the plate, leaving the metal clean and ready for the next inking. The print is then carefully put away in a dry place. It often happens that old prints are found cut quite close to the plate-mark. The meaning of this is that the margin has been cut off because it was not flat. It sometimes happens that the inked portion of a print dries in a different degree to the clean margin, and this causes unequal contraction, so that in numbers of cases a disagreeable kink or drawing up of the paper in ridges appears. There is no safe remedy for such a kink, except to cut off the white edge entirely and then soak the print in clean water and let it dry, flat. But few collectors will risk this operation, and so we find numbers of fine and valuable prints badly

cockled about the corners. Uncut edges and broad margins are very generally valued by collectors, but I do not exactly know why, as they are neither lovely in themselves nor do they add in any way to the beauty of a mezzotint, or indeed to any other kind of print.

I have hitherto only considered mezzotints printed in the black or brown ink in which the majority of prints have been made. Numbers have, however, been also printed in coloured inks, and these form a class by themselves—one which has until lately suffered much neglect, but which is really well worthy the careful attention of collectors and connoisseurs.

The idea of printing impressions from engraved wood blocks in coloured inks is an old one. Instances of such printings occur in the fine red and blue initial letters of the Mentz Psalter, printed in 1457, and in the polychrome coats of arms in Dame Juliana Berners's *Book of St. Albans*, printed in 1486. Colour blocks of the same kind were used at about the same date by Erhard Ratdolt to add masses of colour in places to black outlines already printed from other engraved blocks. In more recent times such colour blocks have been successfully and effectively used by Henry Shaw for his beautifully illustrated works on antiquarian subjects, and similar excellent work is being done at the present day by the colour printer Edmund Evans.[1] For the present, however, the first place as colour printers from wood blocks must be allowed to the Japanese,

[1] e.g. *Cameos*, by Cyril Davenport, F.S.A., 1900; and the Frontispiece to the Burlington Fine Arts Club Catalogue of European Enamels, 1897.

who have brought the art to such perfection, and their work in this direction is worthily receiving much attention at the present time, as well as a certain amount of appreciative imitation, among a school of modern English art students. Colour prints of this kind, as far as I know, have never been made from metal blocks. Some of William Blake's poems and designs were printed from such blocks in shades of brown, but where other colour occurs it has either been added by hand or by means of stencil-plates.

As to engravings on metal, the fascination of printing from them in colours was early realised, and many printers played with the idea. The first mezzotint engravings which I have been able to find, printed in this way, were made by Johannes Teyler, Professor of Mathematics in the Military College at Nimeguen. Most of his plates are line engravings, but some of them are rouletted, worked in a kind of stipple, or mezzotinted. As far as can be judged, however, there is no scraped work. The so-called mezzotints are the rarest among Teyler's prints, but they are also the best. One especially successful print is a lady's portrait partly enclosed within a garland of flowers. The coloured inks have been carefully put on their assigned places on the plates and then printed in one printing, and this plate appears to be the first that was done in this way. The management of the coloured inks is very skilful, and the results are far more pleasing than the better known prints made a little later by Le Blon on a different principle. If Teyler had only made a few more coloured prints from mezzotinted plates, his name and fame would undoubtedly be

more widely appreciated than it is; but unluckily, like most amateurs, he only played with his coloured inks and made very few prints with them. Some of his views of towns and other subjects are large, but unfortunately the few prints he has left can only be considered as scraps. In the matter of ordinary engraved prints printed in colour, his range is quite that of a clever amateur draughtsman. Views and marine subjects, figures, portraits, flower pieces, birds and animals, all came easily to the hand of this accomplished artist. It is curious how much mezzotints have all along been indebted to amateur artists. From the very beginning it owes its inception to a discovery by a soldier, which was in turn passed on to a few friends, and now we find that from the beginning of colour printing from plates engraved in this manner we are also indebted to an amateur—a learned mathematician.

There is no precise date which can be assigned to Teyler's work, and here is a weak point in the attribution to him of actually the first print in colour from a mezzotinted plate; but the probability seems to be that they are certainly not earlier than quite the end of the seventeenth century. None of Teyler's prints are dated. Le Blon may have made some of his coloured prints about the same time, but I do not think he ever saw any of Teyler's, because if he had done so he would immediately have realised that, from an artistic point of view, his own principle of using three plates, each for a different colour, was an inferior one to that of using one plate for all the colours. Several of Teyler's prints have been slightly coloured in places by hand, but generally they are left in their original coloured ink alone.

Laborde mentions the existence of a colour print made from a plate engraved, and dated, by Georg Venizer in 1693, but the date appearing on a print does not by any means prove that the print was made at the same time. Prints have been constantly made from dated plates at intervals of very many years, and with regard to this particular print there is unfortunately no further information to be discovered about it. It may indeed have been printed by Teyler, or even by Le Blon or one of his followers.

Although possibly preceded by other engravers in the idea of producing coloured impressions from mezzotinted plates, the first artist to whose experiments and work a definite date can be certainly assigned, is a Frenchman, J. Christophe Le Blon. Between 1721 and 1725 he wrote a book in English called *Coloritto, or the Harmony of Colouring and Painting*, describing his invention, and curiously illustrated with some remarkably ugly examples of it. There is no printed date to the book, but it bears a dedication to 'Robert Walpole, Esq., Chancellor of the Exchequer,' and as this gentleman held this office between 1721 and 1725, the date of the production of the book is fixed between these limits. The text is of little value. It is a theoretical essay on colour, but the few illustrations are very important, as they show Le Blon's style for certain, and by their help we can corroborate the attribution to his hand of many other important contemporary prints in colour.

Le Blon's theory was that all gradations of colour could be produced on a print by careful superposition of red, yellow, and blue, and con-

sequently he made three plates at least for each of his colour prints. Each of these plates carried ink of one of the three colours, and each was printed in turn on the same piece of paper, the theoretical result being no doubt excellent, but the practical result is often very unfortunate. Many of Le Blon's plates are too large. Some of the best, smaller ones, are printed on vellum, and others which are on paper have been varnished. All the plates prepared for the making of one print were not mezzotinted, but at least one of them always was. In many cases the others are only strongly etched, wholly or in part, and in several instances the original three plates have been assisted by another, which would correspond to what we should now call a key-plate, printed in neutral tint.

Le Blon's prints vary considerably in merit. Some are very good—for instance, an almost life-sized head of Henri IV. of France is particularly successful—but as a rule they only bear witness to the eminent patience and perseverance of the artist in face of great difficulties, both as to the colour itself as well as the proper registering of the several impressions.

Although the registering of Le Blon's colour prints is generally faulty, the chief objection to them is that they are much too large. He engraved several subject pieces as well as portraits, some of which measure more than two feet in height, and they are moreover lightly engraved. His best colour work was done on some small anatomical plates, where he achieved good results, but the subjects of these plates are such that they cannot be put forward.

Le Blon's invention failed him commercially, and in 1727 it landed him in the bankruptcy court. He was, nevertheless, the originator of the three-colour processes which are successfully used in different ways for modern work. Perhaps the finest examples yet produced of colour prints made on Le Blon's principle are to be found among the illustrated books published in Paris by the 'Société des amis des Livres.' These are printed from four metal plates, each specially engraved to carry a particular colour—dull red, green blue, pale yellow, and a fully engraved key-plate in neutral tint. The registering of these plates is marvellous, and the result appears like a most delicately engraved single plate inked in colour and made in one impression. But of course the printing of the several-colour plates is really only skilled labour, and so it becomes commercially a most valuable process, but a very expensive one, as there are many failures.

But besides this high result, Le Blon's principle is applied in a far less costly way to the ordinary three-colour block process, photographic all through, except just for the choosing of the tints of the coloured inks, the application of them, and the supervision of the registering of the different printings. There is still room for improvement in the carrying out of all these details. Many even of the latest colour-plates made in this way are crude and badly managed, but a good deal of this may be due to cutting down prices and not getting them done as well as they can be—as, for instance, some of the beautiful colour-plates in Mr. Cosmo Monkhouse's recent book on Oriental china. Le Blon did not

work alone; he had several assistants, some of whom afterwards developed the art of colour printing on their own account, rather unfairly to their master, as they do not seem to have given him due credit even for the preliminary instruction that they had undoubtedly received from him.

Among other smaller improvements, that of inking a single engraved plate with variously coloured inks put on in their proper places, was certainly followed by one of these assistants, who esteemed it as an entirely new invention, describing himself as 'Inventeur de la gravure en couleur,' which is lettered on a print engraved by J. F. Gautier D'Agoty. There were two D'Agotys, father and son, and J. Robert, who were all assistants of Le Blon, and who all did their best to improve his system and work it to their own advantage. They, however, practised it mainly on etchings rather than on mezzotints. Of course any of these workmen may have seen a colour print by Teyler, and guessed how it was produced, but as a matter of fact I do not think any of them did so.

On the whole, Le Blon's work is far better than that of any of his immediate followers, and there is no doubt that to his experiments we owe the subsequent development of the beautiful art of colour printing from stippled plates which was so successfully practised in England during the eighteenth century. We ought to owe this development to J. Teyler, whose method was the right one from the beginning, but his work was never so well known or appreciated as Le Blon's. Le Blon's successors only hit upon the system of using several coloured inks on the one plate after much previous tribula-

tion with the three separate plates which their master considered necessary.

Few prints printed in coloured inks can be allowed to remain untouched by hand. The tendency of the coloured inkings is not only to overrun the proper boundaries, but also to obscure the definition of small but necessary lines, such as those about the features, and these faults and shortcomings usually need some small skilful corrections.

But there are many instances where prints have been made only in a brownish ink, and then colour has been boldly added by hand all over them, so that they look like prints in coloured inks. Such prints are frauds, and they are not only spoiled as prints, but are also bad art, because they pretend to be what they are not, and are often bought at a high price by unwary collectors. In all colour prints, the less handwork that can be seen the better the print, always remembering that a colour print should be a thing of beauty—I mean to say, that it is quite possible to have a true colour print that is nevertheless ugly. Beauty is the first requisite, and after that it should appear that the beauty is produced in the proper way. A print frankly painted by hand may be very charming, but it should only be considered as a painting. The difference between these two, coloured ink and hand painting, is one which can be easily detected by a careful examination of the lines, dots, or mezzotinted spaces which retain the ink. If all of these, on, for instance, a blue note, show as pure blue, and not as black or brown under a wash of blue colour, and in the case of other colours in a similar way, the print is made in coloured inks; but if the actual ink-marks

appear in themselves to be of the same monotone, and are covered, as well as the spaces between them, with a wash of colour, then the colour effect is probably produced by hand.

If a monotint plate is really well coloured by hand, it may be a very pleasing and possibly valuable asset, but it has not as a rule the same value as if it were printed in coloured inks. Generally such hand colouring is not very well done, but there is no reason why it should not be. Sir Joshua Reynolds coloured some mezzotints, after his own paintings, in transparent colours. Moreover, there is always a certain amount of suspicion of another kind attaching to a coloured mezzotint, namely, that the print is an inferior one and has been drawn from a worn plate. The wear in a mezzotint first shows as a faintness in the dark places, and this shows much less if printed in colour than it does if printed in black or dark ink.

In spite of this suspicion of deterioration, I still believe that mezzotints well printed in colour have a future of much honour before them, and that a time is coming when they will be very highly esteemed and much sought after by collectors. At present such prints are looked upon with a pitying eye by most connoisseurs.

Few artists have been so largely represented in coloured mezzotints as George Morland. The particular kind of subject he preferred lends itself favourably to a little colour. Most of these, however, owe too much to handwork. There are some charming specimens of colour prints from engravings by MacArdell, Earlom, Ward, Dawe, and many others, but I think it must be acknowledged

that their time has not yet come. We still seek after the usual rich sedate browns and blacks of MacArdell, Valentine Green, or J. R. Smith, rather than the blue skies and delicate complexions now and then found on prints of seductive Bacchantes or lovely Lady Hamiltons.

Of all the early experimenters in colour printing, no one succeeded so well as Jacob Cornelisz Ploos van Amstel, an eighteenth century amateur. His subjects are both figure and landscape, and he copied several works of various Dutch artists. His process of engraving is remarkable in itself, and some of its effects are produced by means of some method nearly analogous to what is now known as soft ground etching, a process supposed to have been invented by Dietrich Mayer, a Swiss artist, late in the seventeenth century.

Besides this, however, Ploos managed to get a soft effect like that of a very delicate aquatint, but of which the structural marks are very fine lines instead of a network. With the help of this delicate lining, which may possibly have been done with some form of roulette, he was able to imitate a grey water-colour sketch to perfection, even the sky. But more than this, he also succeeded in making colour-prints so like water-colour paintings that it is difficult to believe that they are not painted by hand.

Some of the simpler colour-prints are clearly made by means of separate engraved colour blocks, probably of wood, and these have been separately inked and then impressed in their proper places. It is just possible that Ploos had a large wood-block with the colour spaces mapped out upon it in permanent lines, which he inked as required and

then impressed on the key-print. Such a process would account for most of his colour effects, and it would be quick and easy. The chief difficulty would be in the proper registering, but this can always be managed if due care is taken.

The coloured inks used by Ploos were of the kind that are properly used with wood, not greasy, but mixed with water. Many of his effects, particularly in the skies, are like those found on the Japanese colour-prints made from wooden blocks, the ink used with which is mixed with rice-paste and water.

In Japanese colour work all the blocks are of wood, whereas in Ploos's prints the key-plate is engraved on metal, so that it seems probable that he is entitled to the honour of having been the first artist to combine metal-work with wood-work for the production of a colour print. This combination is used to-day with marked success, and is capable of producing a rich as well as a delicate effect.[1]

The ink used for printing from engraved metal plates has generally enough grease in it to form an unfortunately favourable nidus for the growth of a small fungus. Where the ink is thickest there the fungus thrives most abundantly, and if the little superficial white patches are left alone, their roots will in time absorb some of the ink away from the paper, and when the growth is removed a pale spot is left in its place. The only thing to do in such a case is to touch the pale spot carefully with lamp black, sepia, or printing ink, mixed with black and burnt sienna according to the colour of the original ink. But this severe damage ought not to be

[1] *Anglo-Saxon Review*, March 1901. 'St. Edward's Crown,' printed by Edmund Evans.

allowed to occur. The fungus-growths should be carefully removed as soon as they begin to show, and before they have had time to do any harm. They can be picked off gently with a fine dry handkerchief.

Another trouble about some old mezzotint prints is the appearance of spots upon them resembling iron mould. The cause of these spots is not clearly understood, but it is supposed possible that the water with which the paper pulp was originally mixed held some oxide of iron in solution. But damp alone will often cause marks of this reddish colour, which is in that case only due to a small red fungus which grows very perniciously in the thickness of the paper. The best remedy for such stains is a rather drastic one: it is to soak the whole print in water. To do this effectually the print should be laid face downwards on a piece of coarse muslin stretched across a tub or basin, and boiling water should be poured over the back. The water in time will percolate through the paper and drive out not only the reddish stain, but also effectively clean the print from many other stains or dirt-marks if they exist. In obstinate cases the print on its muslin support, arranged so as to be quite immersed, may be left to soak, still face downwards, entirely in the water, and if, after some days' treatment, there are still stains to be seen, they may perhaps be bleached by exposure to sunlight, combined with a careful and constant wetting in the places where the stains are. But a local treatment like this will not do unless the entire print is as clean as it can be made, or else the red stain is likely only to be replaced by a white spot.

Printing ink is fortunately very strong, and exposure to sun or water will not injure it at all, neither will they injure the paper; but any application of acid must be, as far as possible, avoided. To bleach a print with acid is easier and quicker than to do it by the means given above, but, whenever it is used, there is a great chance of ultimately rotting the paper. In the case of an accidental ink-spot, however, a drop or two of salts of lemon are necessary, but the smallest possible quantity should be used, and the print well washed at once and for some time after its application.

If a print has been so much washed that it feels soft like blotting-paper, it can be made firmer, without hurting it, by making a thin size from strips of fine vellum boiled down, well strained and kept weak, in which the paper should be soaked for a short time. If a print has only been wetted, it may be dried under a light pressure between clean pads of white blotting-paper, but if it has been sized it must be hung up by two adjacent corners with small clips, and dry by itself in that position. If it crinkles when it is dry, it may then be pressed slightly.

For portfolio specimens a piece of clear xylonite is a useful protection, fixed on the inner edge of the cut mount. It keeps out dust and preserves the surface from an accidental touch, but adds a little colour. If mezzotints are kept in portfolios they should always be protected from superficial abrasion or pressure by means of thick mounts, preferably hinged at one side, so that the complete edge of the print, if it has one, can be seen if required, and all prints should be frequently examined and aired,

and kept very dry. Mezzotints should never be pasted down all over—indeed the use of paste at all is likely to prove injurious for many reasons, but particularly because it harbours much damp. It is better to fix the print down on a piece of strong cardboard, very lightly, by the two top or side corners, with small bars of adhesive stamp-paper: then the back, which often has notes or water-marks of interest upon it, can easily be seen. The flaps of all portfolios should be lined with lint, rough side outermost, to catch all dust, which in most large towns is a dangerous enemy to all kinds of prints.

If a print is to be framed, it should be fastened on cardboard in the same way as just described, and surmounted by a thick mount of cardboard reaching close to the plate-mark. Another gilt mount should be put over this again, still under the glass. Prints are often framed so as to show their entire margins, but although this may be allowable in portfolio specimens, I cannot admire it in a framed example. In the interest of connoisseurs I would not advise that the edge should ever be cut off, but it may properly be covered up. For the same reason, as well as for the greater facility of getting at a print for cleaning or airing purposes, I should never have the back plate of the frame fastened down, but preferably would have it kept in place by four small thumb-screws, so as to be easily removed. All framed mezzotints should be easily accessible, not only because of the serious possibility of fungus-growth, but also because they diligently collect bits of dust and fibres on their dark surfaces. These should be removed as soon

as possible with a soft camel's hair brush, or, if possible, blown away. All touching of the dark surfaces of mezzotints should be avoided as much as possible,—a cleaned mezzotint may seem all right to its happy owner, but to a connoisseur its rare charm is inevitably gone. Another very important precaution to take in framing a mezzotint is that it should be backed with a piece of tinfoil between it and the wood, or even backed with a thin sheet of tin alone. The wood which framers use to back pictures or prints with often has knots in it, and many strange brown patches on valuable prints owe their appearance to the resinous exudation from knots in the wood at the back. Dust also should, as far as possible, be kept out from a framed print, and the best way to secure this is to see that all edges in near contact are carefully lined with velvet, so that the dust-collecting pile surfaces of two opposing pieces touch one another closely. Such junctions, if well made, even after some years will be found dust-stained only a short way in, whereas, without the velvet, dust will creep in through any wooden joint in a short time. The glass also should be firmly fixed into the frame so as to be dust-proof. It is not uncommon to see a brownish shadow over one edge of a framed print, entirely due to the infiltration of dust through a badly fitting joint. It is true that this dust settles first on the glass before it gets to the print, but if not stopped it will presently invade the whole inner space and ruin the print.

Framers pretend to keep dust out by pasting paper over the wood joints at the back, but they not only fail signally to do so, but probably do

more harm than good, because they bottle up much damp in an enclosed space by reason of the paste.

About the cleaning of mezzotints it is difficult to say anything, because there is no doubt that any cleaning at all is injurious. Unless a print is already so badly spoiled that it cannot be made worse, it should not be cleaned. A spoiled print—one, for instance, badly mildewed—can be made to look decent enough at a distance, with certain pale places carefully filled in by hand, but such a print could never find a place in any good collection. If the hand-touching of such a print is well done with a carefully chosen printing ink of the same coluor as the original, it is extremely difficult to detect.

As far as delicacy of surface is concerned, a mezzotint is by far the most easily damaged of all forms of engraving, and when its pristine bloom is once gone it cannot be restored. Line engravings, etchings, and aquatints can all be cleaned without suffering any apparent diminution in brilliancy, but in the case of the rich soft surface of a mezzotint, some of the ink will be rubbed off even if it is lightly touched with a clean handkerchief. Nothing should be allowed to touch the surface of a fine mezzotint proof—dust even should be blown off, not rubbed off.

In one way only is it strong, and that is in the colour of the ink with which it is printed, which will not fade. In this particular it is true to say that prints from engravings after oil paintings are more permanent than the original pictures from which they are taken. There is much more original work in a mezzotint than is usually admitted. In the case of a line engraving every care is taken

to represent the colour values of the original as accurately as possible by lines, but a mezzotint engraver does far more than this: he translates the picture, as it were, into a new language. There is some tendency to conceal the medium of a line engraving. It only aims at a truthful rendering in black and white of an original in colour; but the mezzotint engraver has a further artistic asset in his roughened plate, the consciousness of which is always with him, and which he should endeavour to appreciate and utilise at its full value. So it is that in many instances mezzotints by one or other of the great masters are really finer works of art than the paintings they follow. What a mezzotinter likes in his original he will dwell upon and indue with a new charm; what he does not like he will minimise in importance or so modify as to bring it within the scope of his own ideas. There is much original work in all first-rate mezzotints.

Certain artists, notably Sir Joshua Reynolds and his particular school, have in their pictures studied the general composition and beauty of design rather than the actual portraiture. It is not likely that Sir Joshua's sitters were really the beauties he has shown them, any more than Sir Peter Lely's were; but these artists have so skilfully and sympathetically arranged their masses of light and shade that their pictures are remarkably well fitted for translation into mezzotint. So we find that altogether the finest school of mezzotinting flourished in England during the eighteenth century, when not only were numbers of such suitable originals available, but also a remarkable school of engravers arose who interpreted them

magnificently. It is somewhat curious that the English have been considered the chief producers of mezzotints, as the art was begun, and at first largely practised, abroad, particularly in the Netherlands; but if our fame in this respect depended only on the work done here during the eighteenth century, it would still rest on a firm foundation.

The artistic possibilities of mezzotint engraving are very great, and it is likely that the highest point in this direction up to the present has been approached most nearly by one or other of the greatest English engravers of the eighteenth century. Although now and then fine work has been done—at a late period—in the matter of landscape, I cannot think that the highest development of mezzotint is to be found here. I rather think that, as a rule, the process of aquatinting, combined with some etched work, is capable of producing better results in this direction. For subject pieces, with very few exceptions, the best results are obtained really by means of strong etching finished with mezzotint; and I feel that the existence of much accessory work either of the burin, the etching needle, or the dry-point, should, as a rule, take a print out of the domain of mezzotint into that of 'mixed style.' Only few of the very finest mezzotints are free from some burin work. So we are driven back to the consideration of portraiture, and here the best work is to be found. Among our eighteenth century mezzotint engravers the recognition of a paramount exponent is difficult—several of the less-known names have now and then engraved extremely fine plates. For instance, Kneller's portrait of the Earl of Tweeddale is of

exceptional beauty, Miss Elizabeth Judkins's portrait of Mrs. Abington is also an engraving of the first rank, and one or two of John Murphy's rare plates are extremely fine. But in an art like mezzotinting, I think it is necessary for an engraver to produce a considerable quantity of good work as well as a few superlative plates before he can expect to rank in the first flight. The first-rate engravers who have also done enough work to entitle them to a high place are John Smith, John Dean, John Raphael Smith, Valentine Green, James Walker, Richard Earlom, James MacArdell, and S. W. Reynolds, and I should say that among these our first mezzotint engraver is to be found. Numerous others run these closely, but for one reason or another I should place them in another category. In modern work I do not yet recognise any serious challenge to the supremacy of our earlier masters; they still maintain their lead. Our modern masters are, in my opinion, much handicapped by mechanical groundings, steeled surfaces, and tyrannical printers.

Among portraits engraved in mezzotint are several on a large scale, such as were done by Blooteling or Thomas Frye and a few other engravers of lesser note, but I think such large-size engravings are very rarely satisfactory. Neither are half-length figures everything that could be wished, in spite of the existence of many extremely fine examples, and also of the fact that they form the most numerous class.

Altogether I feel that the most nearly perfect mezzotints are to be found among the full-length portraits of ladies as engraved from the works of

Sir Joshua Reynolds, Thomas Gainsborough, George Romney, or John Hoppner. There is a sense of completeness about a beautiful full-length, from which any portrait of a lesser degree must fall short, however beautiful the face, bust, and arms may be.

As Vandyck has left us a noble standard of masculine beauty, so have our four great English portrait-painters given us a standard of female beauty which is superlative. It matters little that the actual portrait has in all probability largely given way to the picture—this in its turn has, not uncommonly, given way to the engraving. The names of these artists are household words among us, and for this widespread appreciation they are largely indebted to the exquisite way in which their work has been engraved in mezzotint. Some of the best of the mezzotints done during the eighteenth century by English engravers reveal beauties of light and shadow which were only latent in the original pictures, and which the process of mezzotinting, with its pure tones, is alone capable of exhibiting in true perfection.

The early literature concerning mezzotints is more curious than useful.

In 1662 John Evelyn published a little tract entitled *Sculptura*, in which he calls the art 'Mezzo Tinto,' and says that it has been described to him by Prince Rupert. Prince Rupert was undoubtedly much interested in Evelyn's book, and went so far as to engrave for it a new plate, of the head only, of the Executioner, copied from his large plate after Spagnoletto. Evelyn was not so liberal-minded as the Prince,

for although he admits the latter showed him his instruments and described his processes, still Evelyn has by no means followed suit, as he very carefully abstains from saying anything which would betray the secret in the smallest degree. As some excuse he says, 'I did not think it necessary that an art so curious . . . was to be prostituted at so cheap a rate as the more naked describing of it here would too soon have exposed it to.' So that, interesting as this little tract is, it does not assist us in solving the question as to what Prince Rupert's methods really were. Nevertheless, Evelyn's book will always be precious because it is the first book illustrated with a mezzotint print, and that a very excellent one.

Alexander Browne, a publisher of mezzotints, wrote a treatise called *Ars Pictoria* in 1669. This rare first edition is 'printed for the author, and are to be sold by him at his Lodging, at the sign of the Angel, the corner of James's Street and Long Acre, and Richard Thompson, at the Sun in Bedford Street, and Arthur Tooker at the Globe in the Strand, near the new exchange.' A second edition was published in 1675 by 'Arthur Tooker and William Battersby at Thavies Inne Gate in Holborn near St. Andrew's Church.' Browne calls himself 'Practitioner in the Art of Limning,' *i.e.* miniature painting, and it is also supposed that he engraved in mezzotint. His book is very interesting, as it contains the first description of the new art. At the end, after an excellent treatise on etching with aquafortis, Browne adds a note in italics in which he says:—'The manner or way of Mezo Tinto.—First take a very well polished plate

of copper and ruffen it all over with your Engin one way, then cross it over with the Engin again, and if you find occasion, then cross it over the third time, untill it be ruffened all over alike, (that is to say) if it were to be printed, it would print black all over; this done, take Charcole or black Chalk to rub over the plate, and then draw your design with white chalk upon the plate, then take a sharp stift and trace out the outlines of the design you drew with the white chalk, and where you would have the light strike strongest, take a burnisher, and burnish that part of the plate where you would have the light strike as clean as it was when it was first polished; where you would have the fainter light you must not polish it so much, and this way you may make it either fainter or stronger, according to your fancy. As for the manner or shape of the Engin, they are divers, and if any ingenious person have a desire to have any made the AUTHOR will give them farther directions.' Browne published several mezzotints, not particularly good ones, but there is some doubt whether he engraved them himself or not.

It is notable that the lightening of the roughened plate is here directed to be produced by means of a burnisher only, and there is no mention of the use of a scraper. So we may conclude with some certainty that the use of a scraper was at all events not general in 1675.

The question then arises, when did the use of a scraper first come into general use? This point can only be determined, or guessed at, by a careful examination of the pale places in the middle of dark places on early prints. Generally speaking, the

effect of a scraper is to produce grey shades among dark spaces, and that of a burnisher is to produce white spots among grey spaces; but of course in working a plate both of these instruments can be made to produce effects only limited in variety by the technical powers of the engraver himself.

An interesting little tract was written by H. D. Chelsum in 1786, and printed at Winchester. It is called *A History of the Art of Engraving in Mezzo-Tinto from its origin to the Present Times, including an account of the works of the earliest artists.*

There is a preliminary notice of the art and its introduction by 'Colonel de Siegen,' and subsequent mention by John Evelyn in his *Sculptura.* Prince Rupert's work is particularly dwelt upon, and the story of his alleged discovery of mezzotinting by the observation of marks eaten by rust on a musket-barrel is given, and also the alleged engraving by Sir Christopher Wren of a Moor's head is mentioned and described as having been really done by him.

Then follow lists of English and foreign mezzotint engravers, with short biographical notices. The earliest of these lists contain only German, Dutch, or French names, then come English and Dutch in about equal numbers, the foreign element gradually dying out until at last English names alone occur.

Léon de Laborde published the classic, so far, concerning mezzotint engraving, at Paris in 1839. It is called *Histoire de la gravure en manière Noire*, and contains an introduction dealing at length with the genesis of the art. The work of

Ludwig von Siegen is well and exhaustively dealt with, and there is also a long descriptive catalogue of mezzotints made before 1720 by Dutch, German, English, French, Spanish, and Russian engravers. To any student of these schools this catalogue is invaluable. The illustrations, lithographs, are quite useless.

In a final chapter Laborde learnedly endeavours to show that the problem of successfully printing in colours from engraved metal plates was solved by the invention of mezzotinting. At the end of this chapter he adds a curious and valuable list of early mezzotints which have been printed in colour.

Collectors of mezzotint portraits owe a large debt of gratitude to Mr. J. Chaloner Smith, who has compiled a full, careful, and accurate catalogue of *British Mezzotint Portraits* up to the beginning of the nineteenth century. The catalogue is arranged alphabetically under the names of the engravers, and is supplemented with a valuable list of painters, after each of which are given the names of those engravers who have represented him. There is also a list of personages whose portraits have been engraved in mezzotint. The book is in four volumes, and was published from 1878 to 1883. A learned history of the art of engraving in mezzotint from its commencement is given in the introduction, one section of which deals with the very interesting question of printing in colour; another gives a full notice of all the more important collectors and collections, and another has a full and explanatory list of printsellers and publishers. There is also a short but excellent notice of the few earliest known specimens of the art of mezzotinting, and of their

engravers. The work is illustrated with a few good photogravures, of which the most interesting is that of a plate engraved by Isaac Beckett of a portrait of the 'Earl of Devonshire' after Kneller. In its first state this plate shows a young man with a dark wig, and in the next state the figure, although the same in many ways, has been turned into a middle-aged man with a fair wig, and lettered with a much longer title as 'James, Duke of Ormond.' It is valuable as showing how very completely a mezzotinted plate can be altered by skilful manipulation with rocker, scraper, and burnisher.

Mr. Chaloner Smith's book covers its own ground completely, and no collector of mezzotints of that period can do without its help. Now, however, a similar book is wanted in continuation, to cover a later period, as there have been several first-rate engravers in mezzotint who worked during the last century, to say nothing of the quite modern men.

There have been many Dutch, Flemish, and French mezzotint engravers since the small and distinguished band that worked in quite the early days. Generally these foreign mezzotinters, especially the Dutch ones, only succeed in showing what degraded objects it is possible to make by means of mezzotint. Among the many I have examined I can only say that the best is a chance group attributed to David Teniers. Of the rest, perhaps the work of Cornelius Dusart, Jan de Groot, Jan van der Bruggen, or Albert van der Burch is best, but it is all very bad.

Other continental mezzotinters are a trifle happier. There was Alexis Girard, who made an excellent

facsimile of Sir Christopher Wren's Head of a Moor; John Jacobe, who engraved a fine plate of Miss Meyer as Hebe, after Sir Joshua Reynolds. I. V. Kininger of Vienna did also some good work, and Georges Maile engraved some pictures of ladies after Dubufe and Wilkie. J. P. Pichler made some good plates after Murillo and H. Füger, and Bernhard Vogel did some fair portraits after Kupezky. But in no case do even these picked specimens get further than the merest mediocrity, and a study of foreign work will only serve to justify the popular belief that mezzotinting is an English art.

CHAPTER II

The pioneers of mezzotint engraving who worked about the middle of the seventeenth century: Ludwig von Siegen, Prince Rupert, T. C. von Fürstenberg, Wallerant Vaillant, The Van Somers, Abraham Blooteling, William Sherwin, and Francis Place. The later mezzotint engravers of the seventeenth century: E. Luttrell, Isaac Becket, W. Faithorne, R. Williams, J. Vandervaart, John Smith, and J. Verkolje.

IT is always of interest in considering any artistic process to endeavour to trace its genesis as well as its development. It is seldom that any art is as perfect at its birth as it becomes at some future period, and mezzotinting is no exception to this rule. A rare instance of an art which sprang into being fully perfected is that of the European typographer, whose work was just as well done in the case of the earliest examples of printing—Indulgences, Gutenberg or Bamberg Bibles, or Mentz Psalters—as it ever has been at a later time.

By the middle of the seventeenth century engravers both on wood and on metal had already been for a long time skilled in the use of the burin and the point, the former to cut incised lines on metal plates, and the latter to impress small holes on the same.

The first metal plates which were engraved on

their surfaces with ornamental designs were not so treated with the object of having impressions or prints made from them. They were engraved simply for the purpose of ornamentation, and the incised lines or pointillé spots were sometimes intended to show only by reflected light, and sometimes were filled in with a coloured material or perhaps with niello, an amalgam of silver, copper, lead, and sulphur, melted into the lines of the design by means of a low heat.

Large monumental brasses were engraved to serve as lasting records, and the designs upon them were always filled in with colour pastes, which have now largely chipped out, enabling a rubbing or 'print' to be made by heelball, after the fashion of one from a bookbinding tooled in gold. In this case the engraved lines show as white upon a dark ground.

From smaller engravings, such as the silver plates prepared in France or Italy for the exquisite nielli of the fourteenth, fifteenth, or sixteenth centuries, it was customary for the artist to take impressions as the work progressed, as such a proceeding enabled him more clearly to discern such small inaccuracies and faults as were difficult to see on the gleaming metal itself. In order to get a proof handed in the same way as his work, it was first necessary to make a cast from the engraved plate, and then from the cast a counter-proof was made in sulphur, and when ink was rubbed into the lines on this sulphur, the original design showed clearly in black on a delicate yellow ground. Such sulphurs are always early proofs, as the casts had to be made from the silver plates before the niello

was run in, as this fills up all the lines, making the surface quite even all over.

At some period or other these counter-proofs doubtless appealed to some appreciative artist as having a separate beauty of their own apart from their working value, and they were now and then carefully made so as to show this beauty at its best; so we now possess the rare and delicate sulphur proofs which are so much valued, made for the sake of their own beauty from engraved plates intended ultimately to be run in with niello. In many cases these sulphur impressions were taken from plates which have now disappeared, so they are of the greatest interest and rarity.

The value of a sharp point for making dots on metal is of ancient use. Such work is found both in nielli and in the so-called pointillé work on soft metal much done during the fifteenth century, the finest examples of which are those engraved probably by Pigouchet for the beautiful French Books of Hours which he published. Whether this dotted work shows white or black on the prints depends entirely upon the manner of inking and printing the plate from which the prints are made. In the case of the nielli sulphurs the dots show black, in that of the Pigouchet blocks they show white.

The question of the burr raised on a sheet of metal by the impression of a sharp small point is one of some interest. If the point is small and held quite upright, the burr will only take the form of a rounded eminence surrounding the dot, and with careful inking it will not affect the print; but if the point be held at all sideways, there will be a burr which will have to be scraped off. In any case,

these very small burrs would soon wear off with printing.

It is difficult to say exactly when the roulette was first invented. I think it is probably of much older use than it is usually credited with, as the principle involved in it is simple, obvious, and well fitted for the easy ornamentation of anything, from pastry to gold-tooling on bookbindings. The consideration which is of the greatest interest to us for the moment is to discover at what period the roulette was first used to produce a print by itself, unaided by the burin, the etching-needle, or the dry-point.

It is tolerably certain that the artist who first used the roulette alone for engraving a picture on metal was Ludwig von Siegen, a native of Holland and an officer in the Hessian army, who worked at engraving metal plates during the latter half of the seventeenth century and a little before. This artist was an amateur, as were his contemporaries Prince Rupert and the Canon von Fürstenberg, so that, although none of these engravers hit upon the true and complete process of mezzotinting, it is only fair to acknowledge our indebtedness to them for the start they gave to a new method of engraving on metal, which was in time practised in its highest perfection in England—so remarkably indeed as even to be known as *la manière Anglaise*.

The work and history of Von Siegen is of itself a subject which is so interesting that it would well repay the study necessary for a monograph, but until such a work appears, a very good account of himself and his work will be found in Léon de Laborde's book on mezzotint engraving. Von

Siegen worked out his method carefully and fully before he ventured into publicity, and the first of his prints to which he drew attention is a fine example of skilled and finished workmanship. It is a portrait of the Landgravine Amelia Elizabeth, Regent of Hesse Cassel during the minority of her son, from 1637 to 1650, and Von Siegen sent some proofs of it to her son, the Landgrave, in 1642. Laborde gives in his book a lithographic facsimile of Von Siegen's letter which accompanied the prints, and, freely translated, it runs in these terms—

'Noble Sir,—Considering that devotion to yourself, rather than the idea of any recompense, has always impelled me to serve you, so I wish, without considering my past services (numerous enough in spite of the belittling of them by my enemies) to yet further dedicate to you my zeal, work, and time, as a token of which I enclose you some proofs of my last piece.

'I have felt impelled to engrave this portrait in honour of your mother, so that her numerous friends may at last obtain a likeness of so celebrated and virtuous a princess.

'But as I have discovered an entirely new and surprising invention, the like of which has never yet been seen, I am at present only able to send you a few proofs, because from the copper on which the portrait is engraved only a few prints can be made because of the delicacy of the work (differing in this respect from ordinary plates, from which very many prints can be drawn).

'Before sending examples anywhere else, I have

L. von Hagen

L. von Hagen

Amelia Elizabeth Landgravine of Hesse.

considered it my duty to send you the enclosed—not only that, but also to dedicate the print to yourself, as you will see written underneath it.

'I send you the print, then, for these reasons, firstly, that as only son and reigning prince, this portrait of your mother cannot but be welcome to you; and, secondly, because I could not resist the pleasure of dedicating a work of so rare and novel a kind to so great a lover of art as yourself.

'There is not any living engraver or artist that could guess how this engraving has been executed. As your Highness well knows, only three methods of engraving on metal are known at the present time. These are (1) line engraving with the burin; (2) biting with acid or scratching with the dry-point; (3) a method little known, which is called pointillé work, done with small needles, but so troublesome to manage that it is little used. My method is quite different from any of these, although apparently it consists entirely of small points without a line anywhere; and even if hatched work seems to exist in some places, I assure you it does not, but that it is dotted throughout, a fact I do not endeavour to conceal from your Highness, who is after all well acquainted with all artistic processes. —I am, Sir, . . . L. v. SIEGEN.

'AMSTERDAM,
19-29 *August* 1642.'

In this letter it will be seen that Von Siegen lays particular stress upon the slowness and troublesomeness of engraving in the pointillé manner, and then he goes on to say that by means of his new process only dots are produced, and no lines at all.

The inference is that he discovered a new instrument, or modified some existing one, so as to produce a method of quickly and easily making dotted work without using the usual slow and laborious method. For this purpose he probably used small single line roulettes with sharp points, something like spur rowels set in a long handle, and he soon found that such an instrument could be easily used on copper; that, moreover, it would quickly and effectively produce groups and accretions of dots which engravers had hitherto only been able to effect very slowly, singly impressed dot by dot.

It is also observable that Von Siegen already realised the fact that fine roulette or dotted work soon showed signs of wearing out, and also that he knew that soft copper with rouletted work upon it would only allow a limited number of fine prints to be taken.

Although Von Siegen in his letter purposely undervalues pointillé work, as competing with his new invention, he nevertheless did not hesitate to use it, whenever he found it advisable, in combination with his roulette. Pointillé work shows in many instances in the elaborate lace collars and other parts of dresses which are worn by many of his lady sitters, the roulette itself only being used when series of dots or shaded effects were required. His pointillé work is very skilfully done: the point has been held perpendicularly so as to produce no burr that would hold ink. There are no visible signs of any scraping off of burr either in this point work or in the rouletted work.

A simple form of roulette is a small circular metal disc set as a wheel in a long handle, and with

teeth like those of a saw filed out at its edge. All the prints from mezzotint plates engraved by Von Siegen, Prince Rupert, and Fürstenberg show that they all worked with roulettes or rollers of different sizes, very likely made by themselves to suit their own fancy or requirement. Some have been so contrived as to make simple lines of dots; others have made lines of shaped dots; and others, rollers, appear to have been channelled or striated across with lines only—especially some of the larger ones used by Prince Rupert. Von Siegen was the most skilful practitioner of any of his contemporaries with the roulette. His mastery over the instrument is clearly seen in all his engravings, as he appears to have destroyed his experimental and unfinished work. Roulettes can be made to run curves easily, and Von Siegen has absolutely revelled in the curling locks worn by many of his lady sitters. He has lost no opportunity of showing his skill with the little wheel. This is particularly noticeable in the careful and wonderful way in which he has engraved the various ornaments and parts of dress in which curved or flowing lines could be fitly introduced.

I think, then, that Von Siegen's invention was only that of the use of small toothed roulettes to make dotted lines, curves, and shadowed spaces on metal, preferably copper, and a careful examination of prints from his plates endorses this view. Here and there is a very slight mark engraved with a burin, but practically his plates are all rouletted. They are very light and charming, and where he has used the roulette strongly and closely there he gets to some extent the velvety effect so peculiar to

mezzotints. Von Siegen by no means roughened his plates all over; he only rouletted them where and how he wanted his darks or greys, and then he carefully chose the roulette of the size and pattern he required. It will be readily seen that by reason of this manner of engraving there would be little or no necessity for any subsequent scraping or burnishing, except in the case of some mistake or slip, so it appears tolerably certain that in these plates there has been little or no scraping at all, and very little burnishing. The use of a burnisher on metals had been known for ages, and its power of flattening out marks or slips on metal surfaces was perfectly well known. All the early mezzotinters are likely from the beginning to have had burnishers ready to their hand, as they were well understood engraver's tools, and so we come naturally to the second stage of our mezzotint, that in which a burnisher was first used to obliterate some of the messy or uncertain edges accidentally left by the roulette, and hence by easy transition to be actually used as an auxiliary to render small light places easily among the shadows, or to accentuate brilliant points of light which had become by chance obscured, or which had been found too difficult to leave untouched by the roulette.

Von Siegen's most important work consists of large portrait-heads. Besides that of the Landgravine Amelia Elizabeth, he made fine portraits of Ferdinand III., Emperor of Germany, and his wife the Queen of Bohemia; of William, Prince of Orange, and of Mary, daughter of Charles I. of England and Princess of Orange.

These prints vary from about twenty-one to

G. Kneller pinx.

William Prince of Orange

sixteen inches in height. The work on all of them is delicate but effective—fine roulette work, dotted work, and a little burnishing. Sometimes small lines and shadows are added on the prints with black chalk, and, still more curiously, in some places, such as the high light in the eyes, the paper itself appears to have been scraped away to a slight depth. If the modelling on the faces were not done with remarkable skill and delicacy it would be scratchy, but it is managed with such consummate art that it just escapes this pitfall. The general result is pleasing, although, like much too fine work, in some cases it verges upon hardness.

Sometimes the backgrounds are engraved all over with lines crossed at right angles, showing that the idea of mezzotinting large flat spaces had not as yet developed, but that known processes were still preferentially used to produce broad even tones.

Besides the large portraits a few other mezzotints, subject pieces, were engraved by Von Siegen. One of these shows St. Bruno kneeling in a cave with a strong light upon his white robe. The work here is strong roulette work with a little accessory engraving. The distant peep of landscape is charmingly done, and shows Von Siegen's characteristic delicacy, although the plate is considered to be one of his early efforts.

Another print is known as the 'Sainte Famille aux Lunettes,' because St. Joseph is holding a big pair of spectacles in his hand. It is after Annibale Carracci, and shows cautious and tentative work, as befits its supposed early date. It is mainly rouletted, with a few engraved lines and a too

liberal use of the burnisher. Some of Von Siegen's plates are printed on a remarkably coarse-grained paper, white and thick. The inking of the earlier plates is rough and messy, but that of the portraits, which were probably his later work, is excellent.

Léon de Laborde, in his most valuable and excellent work, *Histoire de la gravure en manière Noire*, Leipzig, 1839, considers that there are signs of scraped work in Von Siegen's portrait of William, Prince of Nassau, as well as in that of the Emperor Ferdinand III., but I cannot from my own observation endorse this view at all.

The question whether a white space on a mezzotint print has been produced by the action of a scraper or that of a burnisher is a difficult one to answer, but there are certain small distinctive marks made by each of these instruments which differ from each other. These marks do not always show, and when they do, they are due either to defects in the instruments themselves or to the homogeneity of the copper plate.

In attempting to judge whether a white place has been made by scraper or burnisher, it must first of all be understood that the inking and printing of the plate has been normal. If this inking has been in any way done so as to purposely obscure the working, which is quite easy and commonly done, then any such judgment would be of small value.

We will then take, for example, a space rouletted or rocked, so that if inked it would print quite black. If a burnisher be rubbed over part of this black space, say in the shape of a small leaf, it will *polish* down the tops of the tiny burrs wherever it

is pressed upon them, but will remove no metal. If now the part is inked, the ink will find no grip in the polished points, so will not stick there, and the resulting print will show a series of absolutely *white points wherever the burnisher has touched.* If desired, the burnishing can be carried on so far as to entirely flatten out both the burrs and the indentations of the mezzotinted surface, producing a new polished surface at the bottom of a depression. This naturally will print entirely white, and on the print would show as a little white mountain, in low relief. In order to completely clear off all ink from such a spot it is well to use a soft wooden point with whitening on it.

Now to revert to the original mezzotinted space and consider the effect of a sharp, hard steel scraper upon it. If the leaf form be slightly gone over with the scraper, the tops of the little projections will be sawn off, some of the metal being actually removed, leaving in each case a little *striated* point to which some ink will adhere. If printed from, these points will show as *grey points wherever the scraper has touched.* If the scraping is continued until all the rouletted or mezzotinted surface has been cut away, a delicate grey patch will show on the print, and if this, or part of it, be again burnished, pure white will result, as before forming a little white mountain on the print. The difference may then be stated in general terms to be that the use of the scraper tends to produce truly grey-toned spaces, whereas the use of the burnisher tends to produce spaces dotted with white dots. These at a distance will also show as grey, but not in the same delicate way that the scraped work does.

Burnishers of hard steel are very liable to get small points of rust upon them, and they also seem to have an affinity for collecting morsels of dust or other minute bodies upon their bright surfaces, or mixed with the oil with which they are worked, the result of any of which accidents is that, as well as polishing the copper in the required place, they very often add in a few scratches on their own account. So we often find white spaces on mezzotints with very fine longitudinal marks along them. Whenever such hair-like lines show in any space, evidently intended to be white, I consider they have been produced by a defective burnisher. It is curious to note that a point intended to be very white, such, for instance, as the high light on the tip of the nose, often shows fine black lines across it. The meaning of this is simply that the point of the burnisher has both scratched and polished the copper, instead of only polishing it. This defect can be commonly found on prints up to the beginning of the eighteenth century, after which it shows more rarely.

Scrapers, on the other hand, betray their use by another kind of defect on the print. They are liable to produce small ridges on the metal at right angles to the line of their action. Whether they take undue notice of small variations of density in the copper itself, or whether their level action is disturbed by some other cause, I do not know; but scrapers are certainly apt to produce small transverse ridges somewhat resembling wave-marks in sand, and whenever a trace of such ridges shows on a print, that space has been scraped. A burnisher used on such ridges will often flatten them com-

pletely out, but also sometimes it will leave them quite evident.

Instances of the first of these appearances, that due to the use of the burnisher, are common on all the prints of Von Siegen, Prince Rupert, Fürstenberg, and William Sherwin, and all of these are notably deficient in half-tones; but on prints from plates engraved by Abraham Blooteling I find for the first time what I consider to be undoubted signs of the use of a scraper.

I have noted that a white spot normally produced in the middle of a dark mezzotinted space, should show on the print as a small mountain in relief. But, in many instances, both in early and in late mezzotints, the opposite effect is noticeable in the eyes of portraits. The pupil of the eye shows as a deep black mark in relief, and the light spot on it is in a depression. Whenever this effect is observed the meaning of it is that this particular eye is not really mezzotinted at all, it is engraved with the burin; and consequently, although the whole eye may have been mezzotinted at first with the rest of the plate, yet the small details, with definite outlines and the fineness of the necessary lines, have been found too difficult to render with a roulette or rocker, so the artist has polished the place all over and then simply used his burin to engrave the pupil and sometimes also the iris and the lines about, leaving the white spot untouched. Of course the result of this is that the black part is in sharp relief on the print and the white spot is in a depression. It is very interesting to observe the work on the eyes of all portraits engraved in mezzotint, as it will generally be found to have been realised that

this process alone has proved inadequate to produce the desired effect, and that some other kind of work has been necessarily enlisted as an auxiliary.

About 1654, at Brussels, Von Siegen first met Prince Rupert, an artist of much culture, and to him he imparted the secret of his new invention. Although Von Siegen himself made much show of secrecy, Prince Rupert does not seem to have done so at all, as he certainly told John Evelyn all about it, although he in his turn made it a mystery; then the Prince imparted the knowledge to the Canon von Fürstenberg, and eventually to a professional engraver, Wallerant Vaillant, whom he employed to assist him.

For a long time Prince Rupert was considered to be the inventor of mezzotinting. This is partly due to the fact that his high rank made the very fine plates he engraved well known, and also that there is an old story about him to this effect, which has been widely credited.

H. D. Chelsum wrote a curious little tract about mezzotinting, under the title of *A History of the Art of Engraving in Mezzo-Tinto from its Origin to the Present Times*, printed at Winchester in 1786, and in this book the story is given. It is to the effect that on one occasion Prince Rupert noticed a sentinel trying to clean a fusil-barrel which had been deeply bitten by rust, and on examining this barrel the Prince found that the marks had run together so as to form some sort of picture. From his observation of this accidental marking and his experiments afterwards to purposely produce something like it, Prince Rupert was supposed to have

deduced the possibility of so roughening a metal plate in certain lines as to enable a print to be made from it.

Prince Rupert, Count Palatine of the Rhine, Duke of Bavaria, Duke of Cumberland and Earl of Holderness, was the third son of the Princess Elizabeth, eldest daughter of James I., and Frederick V., Elector Palatine of the Rhine, afterwards King of Bohemia. He was born at Prague, 17th December 1619, and died in London in 1682, and is buried in Henry VII.'s chapel at Westminster.

Both as soldier, sailor, artist, and man of science Prince Rupert highly distinguished himself. He took part in various wars abroad, as well as for the Royalists in England against the Parliamentary forces. Successful as a rule, and brilliant in tactics, he was badly beaten at Marston Moor, and again when he surrendered Bristol to the king's enemies, and at last he was banished from England by the Parliament of 1646. He then went to France, and entered the service of that country for a short time, but presently took to the sea independently and harassed the enemies of his cousin Charles II. At the battle of Solebay he commanded a squadron as Admiral of the White, and, a few years afterwards, was made Vice-Admiral of England, and from 1673 to 1679 he was First Lord of the Admiralty.

Prince Rupert had a laboratory and made several scientific discoveries; among these was a new gunpowder, a revolver, 'Prince's-metal'—an amalgam of copper and zinc—and 'Prince Rupert's drops,' molten glass dropped into cold water, forming bulbs with long tails, which, on being cracked, all fall to

powder, and for a long time he was considered as the inventor of mezzotinting. Although this is not actually true, he was nevertheless the first artist to at all realise the importance of Von Siegen's discovery, as will be readily seen on an examination of the powerful and masterly plates he engraved in that same manner.

Prince Rupert's two most important prints are both excellent. One of them is the 'Great Executioner,' after Spagnoletto; the other is a print called the 'Standard-bearer' by J. Chaloner Smith, and 'David' by Laborde.

The 'Great Executioner' is in every way remarkable among mezzotints. It measures $24\frac{7}{8}$ by $17\frac{1}{2}$ inches, and is known in three states.

A man, three-quarters length, is standing in profile, dressed in a ragged coat. On his head is a white bandage, and in his right hand he is holding the head of St. John the Baptist. In the background behind him is a staff on which is a ribbon bearing the etched device, 'Ecce Agnus Dei Litt. P. Mundi.' In his left hand he holds a sword, on the blade of which are the letters 'R. p. F. 1658.' At the bottom is a framework on which, in some of the states, is an etched inscription.

The manner of working the head of this figure is strong and yet delicate. It resembles Von Siegen's work in its delicacy, but is far stronger and better than anything Von Siegen ever did. The plate is marred by the treatment of the background, which has been roughened with a lined roulette of too large size. This roulette has been worked in broad, sweeping curves, and, as so often happens in such

cases, the edges of the curves show unduly, so that the whole plate looks more or less as if it was made up of a series of small rainbows. There is an immense amount of other work upon this plate, dotted, scratched, etched, and engraved, and, as Laborde truly says, the effect produced cannot fail to arouse our admiration and astonishment.

The other print of Prince Rupert's, which by its great merit is worthy of special attention, is the smaller 'Standard-bearer,' measuring 11¼ by 8½ inches. It represents a young man in cuirass with long hair and a cap, holding a standard in his right hand and leaning on a shield with his left. On the upper border of the shield is the inscription '1658 Rupt. P. Fec.' The picture is said to be after Giorgione. The work is excellent throughout, and some of the roughening of the surface of the copper has been very skilfully done so as only to cast a grey shadow on the paper. There is some etched and some burnished work, but I cannot feel sure that there is any scraped work; I think not.

The remaining prints which are certainly by Prince Rupert are smaller and of little importance. There is a very scratchy Magdalen, said to be after Merian, with an etched title; two heads in large hats, which may possibly be portraits of himself; and a quite small head of Titian, which is attributed to the Prince in the British Museum collection, but which J. Chaloner Smith considers not to be by him, as it has a frame, and it is supposed that Prince Rupert never engraved a frame to any of his mezzotints.

The head called the 'Small Executioner,' which Prince Rupert good-naturedly made for John

Evelyn's book *Sculptura*, is an excellent copy of the head only of the 'Great Executioner.'

Besides, there are several small doubtful prints which have been attributed to the warrior-artist, but even if this is correct they are only early exercises and of little artistic value. One head of a young woman is finely rouletted in the manner of Von Siegen, and others show experiments made with roulettes or rollers of different sizes and patterns. Some of them, like those which were used for the 'Great Executioner,' appear only to have been scored across with parallel lines.

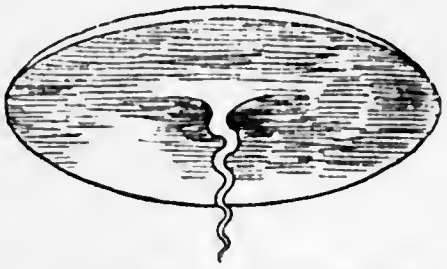
Some of the prints, in small light places, show curious small scratchings on the surface of the paper, the same peculiarity which appears on some of Von Siegen's. It is just possible that this proceeding may have suggested the scraping of the burred copper surface to produce something of the same effect.

As compared with Von Siegen's work, that of Prince Rupert ranks higher, although he has only used the same processes. Von Siegen was very loyal to his fine roulettes, and did not seek much further for help in working on the copper; but Prince Rupert seems to have used several kinds of instruments, as in many of his plates new effects appear, as if the copper surface had been subjected to some file-like roughening which was more or less under the control of the artist.

The early mezzotinters did not hesitate to improve their prints by subsequent doctoring. Not only are surface scratchings used to produce light places, but also there are not uncommon instances of deepening of colour by means of black

chalk, lamp black, or printing ink. I think it is very likely that more of this kind of work than is generally admitted exists on many 'brilliant' prints, even among those of comparatively recent origin.

Some of the mezzotints engraved by the Baron von Fürstenberg, a contemporary with Prince Rupert, are very large. Many of the early mezzotinters liked large plates. Fürstenberg's work is to my mind never pleasing; the strong contrasts of light and shade and the inferior technique altogether render them of little artistic value. The only peculiarity about his work which is worthy of notice is the existence of a curious aureole in some of his prints, with a sort of tail to it. This peculiar aureole also appears in one instance on a plate credited to Jan Thomas, a seventeenth century Dutch mezzotinter of little skill, but except in this instance I believe it occurs only on Fürstenberg's work. A mezzotinted portrait of William, Archduke of Austria, is signed 'Theodorus Casparus a Fürstenburgh Canonicus. Pinxit et fecit 1656.'



AUREOLE USED BY VON FÜRSTENBERG.

There is some slight sign of scraping on some of Fürstenberg's plates, but it is doubtful, as most of his prints are so badly produced that any deduction of the kind from them is of uncertain value. There appears to me to have been some attempt in some of the plates at rouletting a larger space than necessary, and then scraping or burnish-

ing it down as required, but there is little of such work, the effect having been produced as much as possible by simply rouletting the plate wherever the dark places were wanted. The burnisher has been freely and stupidly used, the result being at the same time weak and hard. Nevertheless, in spite of their inferiority, Von Fürstenberg's mezzotints have at all events immortalised their author as one of the very early engravers in that manner, and he is worthy of honour because he was one of the few amateurs who by their weaknesses, as well as by their strengths, contributed to render the art one of a recognised style, and eventually to hold very high rank among the processes of engraving on metal. He is only known to fame because of the few mezzotint prints he has left, and is credited with having instructed some younger engravers in the new process. The best known of these were J. Friedrich von Eltz, J. T. Kremer, and Jodocus Bickart, and J. Chaloner Smith thinks they may have actually helped the Canon in his works.

Wallerant Vaillant was a Dutch portrait-painter. He acted as assistant to Prince Rupert, who very likely instructed him in the art of mezzotinting. He was a good draughtsman, and perhaps his best work is to be found among the numerous small portrait-heads, mostly of Dutchmen. Vaillant's plates are almost entirely deficient in half-tones. I attribute this to the absence of scraping in any quantity; the lights are all burnished. The grain is coarse and ugly, and the blacks are weak. Among the portraits is one of Vaillant's patron, Prince Rupert, and under it is lettered the words 'Prins Robbert, vinder van de Swarte Prent Konst,' no

doubt only a piece of flattery, as Vaillant must have known quite well that Von Siegen showed the Prince his new art. Some of the drapery on this head is copied from that on a head of David, engraved by Prince Rupert. There is also a head of a negro, interesting in comparison with the far better one said to have been engraved by Sir Christopher Wren, of which this is a copy without the metal collar. Besides the portraits Vaillant engraved several miscellaneous subject pieces, 'Susanna and the Elders,' 'Judith,' 'Holy Families,' singing men and others, all of which are well drawn, but the mezzotinting of which is coarse, dull, and weak. A few are printed in pale brown ink, and they look worse than ever, as the dark places are not strongly enough engraved to bear the weakening in tint without undue loss of depth. Among these smaller prints there is one of Prince Rupert in armour, which Laborde thinks is probably the first, or one of the first, done by Vaillant. It is very scratchy and bad, and although, as usual, well drawn, it is not at all pleasing.

Vaillant's greatest claim to notice is indeed the fact that by his open attribution to Prince Rupert of the invention of the 'Swarte Konst,' as well as by the great publicity given to his portraits of the Prince, and his engravings partly copied from him, he is largely responsible for the widely spread belief that Prince Rupert invented mezzotinting.

There exists a curious early and unsigned mezzotint of a Moor's head and bust, with a thick metal collar, which is supposed to have been engraved by Sir Christopher Wren. It is, however, very uncertain whether this is the fact. The

main authority for the attribution of this plate to Sir Christopher appears to be a sentence in the *Parentalia* of the family of Wren, published in London in 1750. Here it is stated that Sir Christopher 'was the first inventor of the art of graving in Mezzo Tinto, which was afterwards prosecuted and improved by his Royal Highness Prince Rupert, in a method somewhat different, upon the suggestion (as is said) of the learned and ingenious John Evelyn, Esq. Of this art some original essays are extant, viz. the head of a Moor, etc., by the Inventor, etc.' The engraving of the Moor's head in question is quite small, and evidently an experimental plate, the drawing good, but the technique of the mezzotinting very weak and uncertain. It is slightly burnished in places, and possibly a little scraped also. It would of itself have attracted no notice, but because of the various references to it in notices of mezzotinting it has some interest. Chelsum quotes the statement in the *Parentalia* in his book on mezzotints, but Evelyn, far from corroborating it, only mentions Wren as a dexterous draughtsman.

Jan van Somer and Paul van Somer were probably brothers, and there exist several mezzotints signed 'Van Somer' only, without any initial, the authorship of which is doubtful between the two.

The mezzotints of Jan van Somer are mostly small, not well engraved, almost entirely deficient in half-tones, and generally represent Dutch scenes after Dutch artists. Some of the heads are well drawn.

Paul, the younger of the two, was born at

J. Furyman.

Paul van Somer.

The Coke Family.

Amsterdam, probably about 1649, and worked in England during the latter half of the century. He engraved several small plates, most of which are deficient in half-tones, and are probably lightened by means of the burnisher alone. Only one of his plates is worthy of especial notice. It is a large group of the Coke family, after Huysman. This plate, which measures $25\frac{5}{8}$ by $19\frac{1}{8}$ inches, is the first attempt to represent a large group of this kind in mezzotint, and it is remarkably successful. The Dutch treatment of the subject by the painter is suitably and feelingly rendered by the Dutch feeling of the engraver.

There is some doubt as to which family of Coke it represents, and it has been considered to be that of Edward Coke of Holkham, the father of the Earl of Leicester, but this has been disputed because of the date. It is now considered more likely that the group is that of the children of Sir Edward Coke of Longford, in Derby. There are three boys and two girls in a very ornamental garden with a fountain and pet animals, the flying angel probably representing a daughter who died young.

Van Somer engraved principally after Sir A. Vandyck and Sir P. Lely.

The process of mezzotinting starts by handicapping its votaries considerably, and the majority of prints, portrait, landscape, genre or full-length, go to prove this, as they are nearly all too dark. The greatest jealousy, then, must be exercised only to examine and consider the very finest works possible, for mezzotinting, of a kind, is extremely easy, and a maximum of effect with a minimum of

labour can be obtained by the use of this process. In regard to the very early prints, I look upon them chiefly as curiosities, and indeed they can hardly be strictly considered as mezzotints at all. I think Abraham Blooteling was the first artist who at all realised the combined power of roulette or rocker and scraper to produce tones only as distinct from lines. He saw the possibility of the rich blacks, delicately graduated greys, and pearly whites, and he first used this power properly with supreme success.

It is curious and lucky that Blooteling worked in England, as it enables us to include him in lists of English engravers. Certainly Prince Rupert was half English, and, as we have seen, for a long time he was considered the inventor of the art. As long ago as 1744, P. J. Mariette in his book *Recueil d'estampes qui composoient le cabinet de M. Boyer d'Aguilles*, says of two mezzotint prints that they are *gravés dans la manière qu'on nomme d'Angleterre.*

Although the early mezzotinters were not English, their best work was done here, and the chief patronage and encouragement to the art of mezzotinting has always been afforded by our nation rather than any other. There are certain niceties of execution in the best work of Blooteling which have given rise to the notion that he invented and used the rounded chisel form of rocker rather than the roulette form which had been hitherto used. He may have done so. Anyway, there is no doubt that his work is immeasurably in advance of that of any of his contemporaries, both as to the rocking of the plate and the subsequent scraping and burnishing.

For large plates the rocker held in the hand is always difficult to manage, and all Blooteling's best plates are very large. It is possible that he or Blois —perhaps the credit lies between them—invented some arrangement analogous to the pole attachment which is now used for facilitating the rocking of copper plates for mezzotint work. The chief advantage of this is that a large rocker can be easily worked. It is set at a sharp angle near one end of a pole about three feet in length, the other end of which is fitted with a rounded stud. The rocker rests on the copper plate and the stud rests in a smooth groove. The worker presses with his hand on the pole over or near the rocker, and rocks it evenly sideways, and each rock moves the whole thing a hair's-breadth forward, by reason of the angle at which the cutting edge is set, the stud running easily in its groove.

Abraham Blooteling was born at Amsterdam in 1634. He was a skilled line engraver, an art he probably learned from Cornelius Visscher, and also worked most successfully in mezzotint. It is not known how he learned mezzotinting, but it is supposed, with much probability, that he may have been taught by Fürstenberg. He certainly knew the family, as he engraved portraits of some of its members.

Blooteling came to England in 1673, and probably stayed here some considerable time, as he mezzotinted many portraits of English people. Among these are the finest specimens of his work. He engraved in this manner several plates after Lely and Vandyck, as well as many after Dutch artists, and others probably from his own drawings.

There is a list of Blooteling's engravings given by M. E. Wessels, in which one hundred and twenty-eight mezzotints are included, and another list is given in J. Chaloner Smith's *Catalogue of British Mezzotint Portraits.*

Charming though the small mezzotints by Blooteling are—good enough of themselves to rank him as a master—they yet give way before the splendid nearly life-size heads for which he is most distinguished. These are always within an oval framework, as are many of the small ones, and in their execution the highest skill of the mezzotinter is apparent. Not only are they admirably drawn, but the peculiar charm of the dark, grey, and white tones which can be produced by this particular process is fully evident in every case. Blooteling is the first true master of mezzotint, and I think he was the first to use the scraper to any important extent. His grounds are well laid; they were done for him by an assistant named Blois, but there is no doubt he closely superintended the working and carefully chose the size and pattern of the grain to be cut on the rocker. His grounds are only better of the same kind than those used before him, but his use of the scraper is practically a new departure.

Among the large heads, that of James, Duke of Monmouth, after Lely, is perhaps the finest as well as the best known, but all are so fine that any distinction between them is really unnecessary. Of the others, there are especially beautiful prints of Charles II., Charles, Earl of Derby, and Mary Beatrice, Duchess of York. Some of these exist in several states, the early ones without the

finished oval framework in which most of them are eventually enclosed.

Blooteling also engraved a considerable number of small portraits, in which his great skill as a mezzotinter shows quite as clearly. Among these are some of exceptional merit—the head of an old man, Abraham Symonds, a modeller in wax, is a fine instance; and among the portraits of ladies, that of Louise, Duchess of Portsmouth, after Lely, is perhaps the most charming, although there are several others, of royal ladies, all of which are excellent. In the matter of fancy subjects Blooteling has not been so successful, or possibly only not so careful, as the few he has left are by no means good. His technique is always far in advance of anything done by any one else near his time, and in some of his small Dutch heads, or subjects after Dutch masters, his mastery over the processes of the art of mezzotinting shows very clearly, and he was able to produce most brilliant prints, rich in deep tones and delicate greys.

Blooteling was the first engraver in mezzotint to take any important place as a finished exponent in that manner. He copied the paintings of other artists as a rule, and among his originals are to be found pictures by Sir A. Vandyck, Sir P. Lely, and Sir G. Kneller. Vandyck and Lely had been already engraved by Paul van Somer, but his work has not the importance of Blooteling's in any respect. The work of these three great artists, Vandyck, Lely, and Kneller, has been highly favoured by mezzotint engravers ever since their own time—indeed they practically held the field until the later school of English painters, represented by Sir Joshua

Reynolds, T. Gainsborough, G. Romney, and J. Hoppner, came into existence. The strength of the Dutch element, both as to original painters as well as engravers in the early days of mezzotint, is indeed one of the remarkable points which a study of the subject elucidates.

Several engravers and assistants appear to have worked with and for Blooteling; some of them may have been pupils. Gerrard Valck, who married Blooteling's sister, was one of these. He published some good mezzotints in England, after Lely.

It is probable that the production of Blooteling's beautiful mezzotints did more to popularise the art among engravers than any other incentive, and most of the mezzotint engravers who worked at his own time, as well as afterwards, appear to have taken his work largely as a standard of excellence and an example to be followed as nearly as possible.

Anthony Vandyck was born at Antwerp in 1599. His early style of painting something resembled that of Rubens, whose work was already very highly esteemed. Vandyck remained for a long time at Antwerp, and was employed about 1619 by Rubens to make working drawings of his pictures for the use of engravers, and he even helped Rubens with parts of some of his pictures.

In 1620 Vandyck came to England and made several fine portraits of members of the English royal family, as well as of the aristocracy. He afterwards lived at Genoa and other places on the Continent, where he painted many fine subject pictures as well as portraits, but his best work is

The Duchess of Portsmouth.

supposed to have been done at Antwerp, to which place he returned about 1626.

In 1632 Vandyck came again to London at the request of Charles I., who highly admired his work and conferred upon him the honour of knighthood, and while here he executed a splendid series of portraits of the royal family. Vandyck arranged his portraits himself, but left much of the accessory work to assistants, always painting the faces and hands and giving the finishing touches generally with his own hand. He died at Blackfriars in 1641, and was buried in St. Paul's Cathedral.

Vandyck's pictures and portraits have been largely engraved in mezzotint, for which they are very suitable. From Blooteling and Beckett to Valentine Green, and particularly J. R. Smith, almost all of the first rank of mezzotint engravers have loved to copy his work, which is fortunately abundant.

Sir Peter Lely was the son of a soldier in the army of the States General, and was born in 1618 near Utrecht. He early showed a taste for art, and was allowed to follow his inclination, taking to portrait-painting from the beginning.

Lely came to England with the Prince of Orange in 1641, and painted several portraits of members of the royal family, to some extent basing his style on that of Sir Anthony Vandyck, who had just died. Lely is said to have painted a portrait of Cromwell, but nevertheless at the Restoration he was taken into favour by Charles II., and painted numbers of Court beauties, many of the best of which are now at Hampton Court. Lely was the supreme Court painter in England until the arrival

of Godfrey Kneller, who was a remarkably rapid worker.

Lely's work has always enjoyed much favour with mezzotint engravers, and the early engravers Blooteling and Van Somer both copied his work. Among the prints published by A. Browne and R. Thompson, and engraved by various masters, will be found the most numerous mezzotints after Lely. He was knighted in 1679, and died the next year.

William Sherwin was the son of a clergyman, the rector of Wellington, in Hertfordshire, and was always a great lover of art. He was well known as a line engraver, and in a portrait of his father he describes himself as being 'Engraver to the King by Patent.' He also engraved several of the plates in Sandford's *History of the Coronation of James II.* Sherwin experimented largely with mezzotints, being in all probability incited thereto by the study of John Evelyn's book *Sculptura*, published in 1662, but as this work does not actually describe the process, it is supposed that Sherwin experimented for himself with files. Eventually, however, he made the acquaintance of Prince Rupert, one of whose servants was accused of having surreptitiously shown Sherwin his master's engraving-tools, and the Prince is said to have helped him in his studies, and even given him a roulette.

Sherwin lends some colour to this story, as he has not only dedicated two of his most important mezzotints, those of Charles II. and his Queen, to Prince Rupert, but he also adds to the lettering on that of the King the words 'Specimen hoc vestræ

Celsitudinis gratia et favore sibi divulgatum' concerning the art itself as known to him.

Sherwin has the distinction of being the first English engraver in mezzotint. He has luckily dated the print of Charles II., just mentioned, '1669,' so that until a mezzotint of English origin is found bearing an earlier date, this one remains in possession. It is a disagreeable portrait. It is possible that some of the plates engraved by Francis Place were really earlier, but as none of his prints are dated, the matter becomes one of conjecture only.

Sherwin may well have improved his practice of mezzotinting by the study of Alexander Browne's *Ars Pictoria*, which was published in the same year as the portrait of Charles II. He married Elizabeth Pride, great-niece and heiress of George Monk, Duke of Albemarle, a connection which was of much value to him, as it is probable that it was through the Court influence of the Albemarles that he obtained the introduction to Prince Rupert, without which his work would probably not have been as good as it is. The same interest also, no doubt, helped him in his endeavours to obtain permission to make portraits of so many of the royal family, as well as other persons of high rank.

Sherwin can hardly be considered as a professional mezzotinter; he rather comes under the head of a distinguished amateur. He has not done much work in this manner, and what there is is all portraiture, and mostly taken from his own drawings.

Sherwin's work is curiously varied in quality. His two important plates of Charles II. and Queen Catherine are done in an effective but scratchy

style, unlike most of the others, but they are powerful portraits, and altogether well managed. They are worked up in all sorts of ways, scratched with points and files, apparently etched here and there, and worked upon with a burin. On some of the prints the letterings have been engraved on a separate plate.

The portrait of George Monk, Duke of Albemarle, is powerful and strongly engraved; the manner of working is curious and varied, but the general result is pleasing. That of Elizabeth, Duchess of Albemarle, is charming, strong, and yet delicate, and possesses many of the high qualities afterwards found in the finest eighteenth century work, but the drawing is weak. Altogether this is one of the most pleasing lady's portraits that had as yet been produced in mezzotint.

Some of Sherwin's prints appear to have been 'improved' very carefully with lamp black or printing ink applied by hand to supplement weak places.

Sherwin's portraits, like those of Blooteling, are generally within an oval outline, and enclosed in an ornamental framework. Sometimes these borders are charmingly engraved in mezzotint, as in the case of the portrait of Adrian Beverland; at other times they are curiously etched with a marbled effect, resembling a broad and coarse stipple, and finished with ordinary etching. His mezzotints are very scarce. Although J. Chaloner Smith gives a longish list of works by him, it is not easy to find them. He appears to have improved his style remarkably in his later work, and he also realised for the first time the singular suitability of a dark

brown ink for prints made from plates engraved in mezzotint, and he frequently had his prints made in this colour.

Alexander Browne, the author of the tract *Ars Pictoria*, published in 1669, which contains the first printed account of the actual process of engraving in mezzotint, published many prints in that manner. These mostly have the inscription 'Sold by Alex. Browne at the blew balcony in little Queen Street,' and he may have engraved some of them himself, but it is not certain. The prints vary much in style, and they certainly bear out the theory that they are the work of several hands.

J. Chaloner Smith suggests several names of mezzotint engravers who are likely to have done work for Browne, but the attributions still remain for most critics a matter of speculation.

Walpole says that Browne obtained a patent in 1683 to engrave a hundred mezzotints after Vandyck and Lely, and it is most probable that he commissioned the best engravers he could get to undertake such part of this work as was ever executed.

Francis Place worked at mezzotints as nearly as possible at the same time as William Sherwin, and it is still uncertain which of them really worked first, but Sherwin, having dated his Charles II. '1669,' is entitled to rank as the earlier engraver. Place has not dated any of his prints. Place, like Sherwin, was a skilled engraver in many styles, and he was a friend and possibly a pupil of the engraver Wenceslaus Hollar. He was also a good artist in oils as well as in crayons, and is generally supposed to have picked up the process of mezzotinting for himself by means of careful study of such mezzo-

tint prints as were available to him. He was a native of Dimsdale, in Yorkshire, where he was born in 1647, and began life as an attorney, but being fortunately a man of sufficient property to follow his own inclinations, he soon gave up the law and devoted himself to art.

In later life Place amused himself at York by making experiments in pottery, and produced a grey ware with black streaks in it, specimens of which are now much sought after.

Most of Place's mezzotints are small and unimportant. They show in many cases the work of a line engraver trying what he can do with a roulette instead of a burin; but through all the deficient technique, the knowledge and power of an excellent draughtsman shows very clearly. Several, however, of the later engravings, often very charming and rich in half-tones, although still small, show an increasing mastery over the unfamiliar process. Perhaps the most pleasing of all the portraits is that of Philip Woolrych, after J. Greenhill. It is a delightful head of a young man with fair hair or wig, in armour. The treatment of the hair shows, I think, traces of scraped work, but it is difficult to say for certain. No doubt in all Place's mezzotints the great part of the light work is produced by the burnisher only. The plates have, I think, not been rocked all over, but only as required, and then a little scraped and burnished. Another small and very charming portrait is that of Charles I. in the beautiful robes of the Garter, after Vandyck, and a rather larger print of General John Lambert as a young man is also very pleasing and well executed. Ralph Thoresby mentions a small portrait of Henry

Giles, the glass painter, of which he says that it was 'wrought in mezzotinto when that art was known to few others, by the celebrated Mr. Francis Place,' but if such mention had not been made concerning this print, it would not be entitled to any notice, as its merit is small in every way. George Lumley was a friend of Place, and engraved a few excellent mezzotint portraits, now very scarce.

Place's work is altogether that of a born artist and man of taste. The technique is sufficiently good, although not approaching that of Blooteling; but the true artistic feeling with which many of the portraits are engraved will always entitle Place to a high rank among the earliest votaries of the art of mezzotinting. Although Sherwin and Place have only left a few fine examples of their highest skill for us to admire, they succeeded in fixing a high standard for those who came after them—the professionals who from this time onward took the art more and more away from the amateur world which had given it rise, and contributed in a high degree to its progress. After Place it may be said that the art was practically common property, and there were no secrets left concerning the various processes concerned. For a long time, however, I expect that each engraver habitually prepared his own ground the best way he could, and very likely made his own tools. Although Blooteling had his grounds prepared for him, he remained for long the only engraver to have this done regularly, and I think that much of the individuality of the various engravers rests in their choice of the grain produced by the roulette or rocker they chose and probably designed. Sherwin and Place were in-

deed truer artists than many of their professional successors.

The earlier engravers in mezzotint were all known to one another, and the art was passed on among them, not practised by outsiders at all, but kept for some time as a close secret among a small company.

Prince Rupert not only brought the art to England, but seems to have been quite ready to impart his knowledge of mezzotinting to any one that cared to ask him for help and could gain access to him. It remained much in the hands of amateurs, and at first was probably looked upon as a mere fancy by professional engravers generally. The first two Englishmen to take it up were both amateurs, William Sherwin and Francis Place. Sherwin was an enthusiast, and experimented freely with regard to the proper kind of instrument to roughen the surface of the copper. While Prince Rupert seems only to have used a simply channelled roller for his grounding, Sherwin altered the arrangement of the cuts upon the roller, making them cross and re-cross each other, something in the same kind of way in which the fine lines may be seen mixed together upon a small round jeweller's file—a section of which will make a very efficient roller for making a mezzotint ground, but can never be under such control as a properly made rocker. Rollers of all sizes used for laying a mezzotint ground are always apt to slip instead of revolving, and this makes them dangerous to use.

After Sherwin and Place had shown distinctly that the new art was not a mere passing amusement, but that in proper hands it was actually

capable of producing effects hitherto unattainable, it quickly attracted the attention of the professional line engravers, several of whom played with roller and scraper with more or less success, while still keeping seriously in touch with the burin. At last John Smith gave his whole attention to the new process, and as he was a most excellent draughtsman as well as a very skilled engraver, he soon succeeded in producing prints of a richness and beauty which at once made it evident that mezzotinting, at its best, must in future take a foremost place among the various processes of engraving. Every kind of engraving has its own beauties, and also has found, at one time or another, its own most successful interpreter. Collectors range widely in their quest for fine prints of all kinds, but it is probable that in time to come a very fine mezzotint will be more prized than a print made in any other way whatever. One reason for this will at once appeal to all connoisseurs. It is that a mezzotinted plate of copper, on which soft metal all the earlier engravings were made, has a much shorter life than one engraved in any other way, and also that the resulting print is itself far more delicate than one drawn from an etched, aquatinted, or line-engraved plate, and consequently only a few fine prints survive in perfect condition.

Mezzotint engravers have in the main at all times considered portraiture as the most fitting field for their art. The finest mezzotints, from the beginning, belong to this domain. Landscapes and subject pieces have each found able interpreters, and the works of Zoffany, West, Fuseli, Northcote, Wheatley, Hogarth, and Morland, as well as

numbers of other masters, old and modern, have all been admirably rendered in the *manière Anglaise*, but such plates are nearly always strongly etched as well. Landscapes are rarer, but they have been at all events attempted by some eminent engravers. Earlom used some mezzotinting in his prints of the *Liber Veritatis*, and so did Turner in the *Liber Studiorum*, and in later times David Lucas and Lupton have proved that much can be done in the matter of landscape, with etching combined with mezzotint. But I think none of these have been able to show that landscape is the proper field for this particular art.

Although the large majority of mezzotints are engraved after the paintings of some artist other than the engraver, there are nevertheless several instances where the engravings have themselves been practically originals. This is found to be the case in Frye's large heads, as well as some engraved by J. R. Smith, and some of the plates in the *Liber Studiorum* are entirely original works by J. M. W. Turner.

Most of the more important mezzotint engravers have, some time or other during their career, engraved subject pieces as well as portraits. Mezzotint engraving has always been practised most by men, but, the work being light, there is no particular reason why ladies should not have worked more at it. There were, during the eighteenth century, a few of the gentler sex who did such good work that it seems a pity more of them did not follow the example set by Jane Thompson, Caroline Kirkley, Susan Reid, and Elizabeth Judkins, whose portrait of Mrs. Abingdon is so excellent that it is

unkindly said it must have been engraved by her master, James Watson. But none of these ladies engraved a sufficient quantity of work to entitle them to much special notice.

It is probable that the inspiration for a really fine mezzotint is more difficult to find than it is for any other manner of engraving, and the reason for this is chiefly that there is a possibility of so much inherent charm in a mezzotint of itself, that it amounts rather to a new rendering of an original picture than to a mere copy from it as a line engraving is. It is due to this rare quality of inherent charm that in many cases a fine mezzotint print is actually a finer conception than the picture from which it is taken. So that, when once the capabilities of the art were fully understood, as far as its technical methods went, and engravers knew what could and what could not be done with it, they cast about for originals which would not only lend themselves well to reproduction in black and white, but would, in addition, be likely to inspire them with new and special views as to chiaroscuro in accordance with the peculiarly soft and beautiful darks, delicate greys, and pure lights made possible for the first time by the suggestive genius of Von Siegen.

We must, therefore, while not losing sight of the merits of the actual engravers, never forget to give due honour, in their proper place, to the few great artists whose work has pre-eminently fulfilled the two conditions of fitness and suggestiveness, both of which qualities, as the skill of the engravers became more general, were looked for with more and more care and discrimination.

E. Luttrell was a native of Dublin, and was born about 1650. He began life as a lawyer and studied at New Inn in London. Soon, however, turning his attention to art, especially portraits in crayon, in which he excelled, he moreover invented some way of rendering a similar effect on copper, probably analogous to what is now called soft ground-etching. He became fascinated with the art of mezzotinting through seeing some of Blooteling's prints, and he endeavoured to bribe Blois, the workman who laid Blooteling's grounds, to impart to him the secret of that process. John Lloyd, Luttrell's publisher, was the go-between, and he succeeded in obtaining the required information from Blois, but when he got it he would not pass it on to Luttrell but retained it himself, and very traitorously instructed his friend, Isaac Beckett, another engraver. This naturally incensed Luttrell, who still remained dependent upon his own observations of the envied prints and his experiments with tools of his own making, with a view to producing the same effects. At last he made the acquaintance of Jan van Somer, who explained the process fully, and in course of time the quarrel between Luttrell, Beckett, and Lloyd was made up and they all worked together amicably. Luttrell's prints bear witness to the statement that he experimented much with various methods for roughening the ground of his mezzotints. Walpole says that he rolled them with a roughened roller, but whatever he did them with they are not as a rule very successful. The grain used is too large, and in many cases the whole print is weak and betrays an excessive use of the scraper.

Luttrell engraved chiefly after Sir A. Vandyck, Sir P. Lely, Sir G. Kneller, and J. Greenhill, and several of his plates are unsigned. His prints were mostly published by John Lloyd, himself an engraver as well as a printseller, Isaac Beckett, and I. Smith. Many of the engravers of this period were also publishers of prints, and they often published their own work as well as that of their clients.

John Lloyd, a contemporary with Luttrell, and also a mezzotint engraver and printseller, carried on his business in Salisbury Street, Strand. He obtained the secret of laying a mezzotint ground from Blooteling's assistant, Blois, with the avowed intention of passing it on to his friend Luttrell, but to Luttrell's great annoyance Lloyd kept the knowledge to himself. In time the quarrel was patched up, and the two engravers worked together in harmony, one as engraver and the other as publisher.

There are only a very few mezzotints that can be supposed to have been actually engraved by Lloyd, and two of these are after Lely. The words 'Jo Lloyd Ex.' occur on all prints published by him, without any engraver's name. There is much probability that most of these prints were engraved by Luttrell,—peculiar work, resembling his known style, occurs in several instances, especially in a portrait of the 'Ambassador of Morocco,' probably done during his apprenticeship period.

Isaac Beckett began life as a calico printer, and made acquaintance with the engravers Luttrell and Lloyd somewhere about 1670, and assisted Lloyd in his work. Presently, however, he worked with

Luttrell instead, and set up for himself as engraver and publisher. Luttrell and Beckett engraved several plates conjointly. Beckett took pupils himself, among them being John Smith, afterwards one of our most famous mezzotinters, who is credited, however, with having put his own name on several of Beckett's plates, of which he obtained possession after his death.

Beckett engraved several subject pieces, mostly scriptural, and some landscapes, but like most of his contemporaries, the majority of his works are portraits. J. Chaloner Smith catalogues a hundred and seven of them. He engraved chiefly after Sir P. Lely, Sir G. Kneller, and W. Wissing, and most of his plates were executed between 1681 and 1688. He is supposed to have engraved several of the unsigned plates published by Alexander Browne.

Beckett published most of his own prints 'at the goldne Head in the old Baily,' and others were issued by 'I. Smith at the Lyon & Crowne in Russell Street, Covent Garden,' 'Alex. Browne at ye blew ballcony in little Queen Street,' or 'E. Cooper at ye 3 Pidgeons in Bedford Street.'

Many of Beckett's mezzotints are very pleasing; the modelling of the faces is often extremely clever. The work is far the best which had been done up to his time, excepting Blooteling's. Beckett found out that white satin was excellently fitted to show well in mezzotint, and several of his charming ladies are dressed in it. The drawing in some cases is weak, but it is generally fairly good. It is not always easy to say for certain how far this sort of error is due to faithful transcription of the

original, but, as a rule, it is the engraver's fault only.

Beckett's grounds are curiously laid. They appear like very fine cross-hatching, and may have been made by a finely grooved roller of hard metal. The darks appear flat, and the velvety effect, which so often is of great value in later work, is non-existent. The flat effect is not unpleasing; it seems to give a quietness and coolness to many of the prints which is in a manner refreshing. The scraped work is clever and effective in almost all cases, and I should say very little burnishing has been used. Several instances exist where dark places appear to have been cleverly touched in with some black pigment, giving the effect of a brilliant proof. It is possible that the quiet flatness of the dark places in Beckett's prints is not only due to the peculiar manner of laying the ground, but is also attributable to the quality of the ink, which is evidently not of a greasy kind. There are several small classical groups which are engraved in a careless way. The best work is to be found among the portraits. A delightful lady is 'Madam Turner,' after Kneller. She was daughter of Algernon, sixth son of William, Earl of Salisbury; and among the other portraits is a very fine head of Sir Peter Lely, and a finely modelled head of an old man, the painter Peter van der Meulen, after N. de Larguillière.

Isaac Beckett was the first Englishman who could be considered as a professional mezzotint engraver. In many ways his work resembles that of Blooteling, particularly in the skilful modelling of his faces, but it is altogether on a much smaller and less important scale.

William Faithorne was born in London in 1656, and was the son of a painter and engraver of the same name. As far as is known, Faithorne the younger engraved only in mezzotint. He engraved several portraits of the English royal family from paintings by M. Dahl and D. K. Ehrenstrahl, and others of notable personages of his time after J. Closterman, A. Dickson, and Sir Godfrey Kneller.

Faithorne's mezzotints vary much in quality. Most of them are small and of little value. Some of the larger full-length figures are pleasing enough, but the work throughout is of a weak and undecided character. Most of Faithorne's prints are published by 'E. Cooper at ye 3 Pidgeons in Bedford Street'; others are issued by 'W. Faithorne neere the Kings Printing House in Blackfryars,' 'Robt. Sayer at the Golden Buck in Fleet Street,' or 'W. Herbert at the Golden Globe on London Bridge.'

R. Williams was of Welsh origin, and is supposed to have been a pupil of Theodore Frere's, a Dutch artist. He engraved only in mezzotint, and it is said that John Smith worked on several of Williams's unfinished plates and added his own name as engraver. Of course, as a rule, if a print is signed by an engraver, it is natural to believe that he actually has engraved the plate, but there is no doubt that in many cases it is not so. Nothing is easier than to erase an engraved name from a plate and add another instead of it.

Williams's mezzotints date from about 1680 to the early years of the next century. He engraved numbers of plates after various artists, principally

Sir Godfrey Kneller

Lucy Sewell

W. Wissing, J. Closterman, Sir A. Vandyck, Sir P. Lely, and Sir G. Kneller, and his prints were published chiefly by himself, I. Smith, E. Cooper, or by Beckett's successor, 'J. Savage at the Golden Head in the Old Baily.'

Several of Williams's portraits are brilliant, but this is often due to burin work, or it is even possible that much work in black has been done by hand on the prints. Williams has left a large number of prints which vary much in quality. Some of the portraits of men are excellent: one of a young man, 'John Bannister,' in which the face is admirably modelled, is particularly good. Like many of Williams's portraits, it is enclosed in an oval within a rectangle. Another fine plate is a portrait of Charles II. wearing the robes and insignia of the Order of the Garter.

The scraping and burnishing which shows in the best of Williams's prints has been well and skilfully done. In the inking there is yet something to be desired, and the blacks certainly have not the value they attained generally at a little later period. The darkest places were a great difficulty with most of the early mezzotinters, and this was doubtless due to the fact that they had not mastered the art of so laying the ground in such places that it would hold the necessary superabundance of ink.

The drawing in Williams's plates is always good, and he was clever in producing greys and whites. He published some of his prints himself 'against ye Royall Bagnio in Long Acre.' Others were issued chiefly by 'T. Millard at the Dial and 3 Crowns in Fleet Street,' E. Cooper, D. Loggan, or J. Savage, Beckett's successor.

The work of the Dutch painter William Wissing was largely engraved by many of our early mezzotinters, as well as by the Dutch engravers of his own time and the period immediately succeeding it. R. Williams was particularly fond of engraving Wissing's pictures, and among those he did after this master are to be found his most successful efforts.

Wissing worked for Sir Peter Lely about 1680, and after Lely's death came much into Court favour. He was a favourite painter of James II., and painted portraits of that king as well as many members of his family, almost rivalling Sir Godfrey Kneller at the time, although now he is by no means to be compared on equal terms with that great portrait-painter.

Wissing was particularly successful with children's portraits. His own portrait was engraved by J. Smith.

John Vandervaart was a native of Harlem, and came to England in 1674. He painted with Wyck and Wissing, and afterwards by himself. He has not left many mezzotints, but those that remain are of good quality. His prints were published by E. Cooper, T. Donbar, or R. Tompson, and on the second state of one of them, a portrait of Edward Wetenhall, after a painting of his own, are the words 'I. Beckett fecit,' so that there was probably some friendship or trade connection between the two.

Vandervaart is said to have taught John Smith the art of mezzotinting. His engravings, all portraits, are chiefly after Sir P. Lely, W. Wissing—his best-known plate being a portrait of Charles II. after this master—Sir G. Kneller, and himself; and

Sir Godfrey Kneller.

Charles II

Redgrave says that he ultimately became a picture repairer and dealer.

Vandervaart's prints are scarce. Most of them are after Lely, and they faithfully represent their originals. The drawing is excellent, as might well be expected from one who was himself a painter. There is much rich value in the dark places, which appear to have been particularly and specially worked upon, and the modelling and grey tones are everywhere well managed; but in most of the prints that I have been able to see, the inking leaves much to be desired. If the actual plates existed now, I think brilliant prints might perhaps be obtained from some of them, but as so often happens with the early mezzotinters, the proper ink hardly ever seems to have been found, or, if found, it has not been so skilfully used as it might have been. The word 'Ex.,' 'Exc.,' 'Excudit,' or 'Excudebat' *may* mean the inker and printer, but, as a rule, it means the publisher only. If it could be certainly shown that this word ever was used to denote the printer, it would go to prove that this most important person had received some acknowledgment of his own importance. A good printer can make a decent print from a bad plate, and a bad printer would inevitably make a bad print even from a perfect plate.

Some of Vandervaart's pictures were engraved in mezzotint by Richard Lens, who also did some good work of the same kind after Wissing and Kneller. Most of Lens's engravings, however, are small classical subjects badly executed in every way, or else firework scenes, subjects particularly well suited to the powers of mezzotint as he knew it.

John Smith was a pupil of Isaac Beckett, as well as of Jan Vandervaart. He was born about 1655, and was the son of an engraver, so that he is likely at an early age to have mastered the preliminaries of the art. He engraved a very large number of mezzotints, many hundreds of which have been catalogued, and they are all now highly esteemed by collectors, as indeed they were at the time they were made. He is mentioned on his tomb at St. Peter's, Northampton, as 'the most eminent engraver in mezzotinto in his time.' He engraved portraits after several artists—W. Wissing, J. Closterman, M. Dahl, T. Gibson, and others, but more particularly after Sir Godfrey Kneller, with whom he lived for a time, and who employed him regularly to engrave his work. Kneller, moreover, painted his portrait, which is now in the National Gallery.

Not only did Smith excel in mezzotint portraits, but he also engraved several important subject pieces after old masters, especially Titian, Correggio, Paolo Veronese, and Parmigiano.

His earlier prints were published chiefly by E. Cooper, but about 1700 he set up for himself 'at ye Lyon and Crown in Russell Street, Covent Garden,' and issued not only his own works, but also that of other engravers. His old coppers eventually became the property of Messrs. Boydell, at whose sale they were sold in 1818.

Smith is said to have defaced his plates after a certain number of good impressions had been made from them; but this could hardly have been necessary, as, unless a worn mezzotint is freely retouched—a process which is usually easy to detect

—it makes such a bad print that it carries its own condemnation with it.

His last dated print is a portrait of George II., '1727,' but he lived some time after this, and is supposed to have made a considerable fortune, well deserved, by his art.

John Smith's work is very voluminous. He engraved two classes of subjects more particularly, portraits and studies after old masters. The series of portraits is a large one, and comprises portraits of most of the more important personages of the time from the King and Queen downwards. These are mostly after Sir Godfrey Kneller, and they are all fine specimens of mezzotint engraving.

Smith's drawing is always excellent, and the modelling of the faces and hands is particularly good. The technique is always of the highest order. The scraped and burnished work is learnedly graduated and utilised, and the treatment and effect produced by the rich blacks is admirable, even if the grounds may perhaps be a thought too fine in some cases. John Smith not only thoroughly understood the capabilities of mezzotint engraving, but he also had a fine instinct for the subjects and pictures which would most truly inspire him. Among the numerous prints of his which still exist it is difficult to find one which can be found fault with. It is supposed that in many cases he worked on plates begun by other artists, and then added his own name as actual engraver. This may be, and it can only be said that he must have taken very good plates to start with, and that then he so learnedly touched them up that they made prints good enough to sustain his own high

reputation. But such a proceeding is a dangerous one, to say the least of it. He is supposed particularly to have treated engravings by Beckett, Lens, and Williams in this manner.

Smith valued early impressions, and probably studied the inking of mezzotinted plates very carefully, as in this particular his prints are in every way remarkably well produced. The blacks have more value in Smith's prints than they have in the work of any of his contemporaries or predecessors, with the one exception of Blooteling.

Among the many fine portraits engraved by Smith it is difficult and almost invidious to select any for particular merit, but, as far as I have been able to decide among the portraits of men, I think that of William Wycherley, the dramatist, is among the most beautiful, and there is also a splendid head of Sir Godfrey Kneller. Other very fine heads of the Marquis of Annandale and James, Earl of Seafield, are curiously enclosed in engraved oval borders with heraldic ornamentation. There is a very fine head of Charles I., after Vandyck, giving an appearance of power more than is usual in portraits of this king.

Among the portraits of ladies, there is a charming Madam D'Avenant, a delightful half-length of Mrs. Arabella Hunt playing a lute, and a beautiful picture of the Countess of Ranelagh, all after Sir Godfrey Kneller.

There are several portrait groups after various artists—W. Wissing, Sir G. Kneller, N. de Larguillière, and J. Vandervaart, which vary in merit themselves, but in all of which Smith's work shows as beautiful and masterly.

Sir Godfrey Kneller

J. Smith

The Countess of Dunstanville

Smith did not confine his energies to portraiture alone, as he engraved numbers of mezzotints after various old masters with singular success. Among these are some beautiful 'Holy Families,' after Maratti or Schidone; 'Venuses,' after Correggio or Jordanus; 'Magdalens,' after Titian, Loir, and others, and several small classical subjects after Lemens. The most important of these miscellaneous engravings are the very fine series of nine plates after Titian, illustrating the Loves of the Gods, the original paintings of which are now at Blenheim. These subjects have given Smith a splendid field for the display of his great skill in modelling the human figure, and in every case he has succeeded to perfection. It is doubtful if the value of the scraper for modelling nude figures in mezzotint work has ever been more successfully appreciated than in these groups. Smith also engraved a very fine plate after a hunting-scene by Wyck,—indeed whatever subject he took in hand he seems to have been able to render feelingly, and with an almost perfect knowledge of his medium.

Among the fine collection of Smith's work at the British Museum are several instances where trial proofs have been corrected in water-colours, and side by side are the plates retouched with the corrections carried out. These corrections are almost invariably in white, towards the effect of greater light, and the trial proofs are always over-inked. An examination of these curious specimens is of great value to any one interested in the technical methods of engraving, and they also show very clearly how great the power of alteration is. In some cases whole pieces of drapery are bodily

added or removed. They also prove that the greatest care was taken to get the exactly correct tint of the smallest parts of the engraving, as for every trial proof now existing the probability is that very many have been lost or destroyed after the corrections marked upon them had been carried out. It is unfortunate that working proofs are seldom preserved, except in the unlikely event of such prints being made and kept for the express purpose of illustrating particular points for the instruction of students, or in the rare cases where an engraver has preserved his trial proofs so as to keep a complete collection of his work at all stages. Whenever from any cause working proofs have escaped destruction, they are always most instructive, especially when they can be compared with the finished prints.

Sir Godfrey Kneller was born at Lübeck in 1646, and originally intended for a military career, but preferred painting, and was sent as pupil to an artist at Amsterdam, where he probably had the advantage of some instruction from Rembrandt in or about 1668.

In 1675 Kneller came to England, where his portraits soon attracted attention, and it is said that on one occasion, the king being about to sit for his portrait to Sir Peter Lely, Kneller obtained permission to draw him at the same time. Kneller, who was an extremely rapid worker, made an excellent portrait of Charles before Lely had made much progress, and this brought the younger artist into such quick repute that he was at once overwhelmed with commissions. James II. continued his patronage of Kneller after Charles's death, and

commissioned him to paint many royal portraits, and he was knighted by William III. in 1691.

Kneller retained his Court position under Anne, whose portrait he painted several times, and he also enjoyed the high esteem of George I., who made him a baronet in 1715. He amassed a large fortune and invested much of his capital in landed property.

Kneller was the most favoured of all portrait-painters with regard to royal patronage. He painted the portraits of ten reigning sovereigns, and employed a large number of skilled assistants to paint the less important parts and accessories of his pictures. He could not have found time to do it all himself. He always arranged his pictures carefully down to the smallest detail, and probably went over most of them everywhere with finishing touches, always painting the faces and hands himself. He was one of the vainest men that ever lived, and designed his own monument for Westminster Abbey, where it now is.

It is probable that Kneller should be considered as an artist who, under other circumstances, might have become one of the most successful of mezzotint engravers. There is a remarkably fine portrait of John, Earl of Tweeddale, signed twice 'G. Kneller,' once as the artist and once as the engraver. Kneller was a friend of John Smith, and it is likely enough that he engraved this plate under Smith's direction, and it is an altogether remarkable and fine piece of work. Compared with Smith's own beautiful engravings it would rank as one of his very best: the ground is in places of great fineness, and is managed most

skilfully, and the modelling of the face itself is powerful and masterly. The print is usually included among Smith's work — indeed it is so catalogued by J. Chaloner Smith—but it appears to me that there are decided reasons for attributing it to some other artist, moreover to one who was remarkably proficient.

Laborde mentions this plate as having been engraved by Kneller, and there is yet another, a portrait of himself, which he is supposed to have engraved, but this one is not noticed by Laborde. The date 1690 is assigned to the portrait of Lord Tweeddale.

The early mezzotint engravers, Blooteling, Sherwin, and Van Somer, all highly valued Kneller's work, and engraved several plates from his pictures, and so did the later mezzotinters, especially Faber, jun.

Faithorne, Williams, and Smith all engraved important works after John Closterman, a native of Osnaburg, in Hanover, born about the middle of the seventeenth century.

Closterman worked at first in Paris under Jean de Troy, and then came to England and worked with John Riley. After travelling in Spain and Italy and painting there, he returned and settled in England. He painted a portrait of Queen Anne in coronation robes, and an important group of the Marlborough Family.

Michael Dahl was another foreign artist much favoured by mezzotinters. His work was engraved by Faithorne, John Smith, and R. Williams, among the earlier engravers, and afterwards largely by Faber, jun., and Simon. Dahl was a native

of Stockholm, and settled in London in 1688, and painted several portraits of the royal family and aristocracy of England. He was considered excellent so far as the actual portraiture of his sitters was concerned, but beyond that his work is mediocre.

John Verkolje, a native of Amsterdam, is mentioned by Walpole as being one of the unnamed engravers in mezzotint who worked for Alexander Browne. Although he worked mainly in Holland, there are a few prints left by him after Sir P. Lely, W. Wissing, C. Visscher, and Sir G. Kneller, that appear to have been executed in England, and Verkolje consequently finds a place in J. Chaloner Smith's catalogue. Abroad he engraved several excellent subject pieces, and his son Nicolas followed his footsteps so far as mezzotints are concerned, and engraved many plates in this manner abroad.

Verkolje published several of his own prints, many of which are after his own paintings—animals and classical subjects. His mezzotinting is generally of a fairly good kind, and although as a rule the prints are weak, in some cases where the inking has been better done, they are almost brilliant. Although most of the prints of all kinds of subjects are executed in pure mezzotint, there are instances where small accessory work has been engraved with the burin.

The portraits are mostly small, sometimes in ovals. Among them is a good but weak portrait of Mary of Modena, after C. Visscher, and a better engraved head of James II. Of the portraits of ladies, that of the Duchess of Grafton,

after W. Wissing, is altogether the most satisfactory.

The classical pieces are often carelessly drawn, and they are not pleasing, neither are they well engraved. Perhaps the best work that Verkolje did is to be found among the small animal studies from his own drawings or paintings.

Richard Tompson, who was one of the publishers of Alexander Browne's *Ars Pictoria*, like Browne himself published several prints, but it is doubtful also whether he engraved any of them. Some of them only bear the words 'R. Tompson *excudit*.' Others have the names of their engravers given in full.

J. Chaloner Smith thinks that some of Tompson's prints were engraved by Van Somer, Vandervaart, Valck, and Verkolje, among others, and it is also considered that Tompson may have worked upon them all in order to make the styles more alike.

It seems possible that Tompson's series of prints preceded that of Alexander Browne, as in the case of several portraits engraved by him after Lely, the prefix 'Sir' does not exist. Lely was knighted in 1679, so Tompson's engravings, except that of William, Earl of Derby, after Lely, were probably made before that date. On the other hand, only two of Browne's prints, after Lely, appear to have been made before this date, as the title exists on all the others.

Tompson prints may all be considered to have been produced between 1675 and 1679.

Pearce Tempest is supposed to have been an engraver and a pupil of Wenceslaus Hollar. He

published line engravings as well as mezzotints. Like Tompson, he is supposed to have engraved some of his published mezzotints himself; others were probably done by Place. There are not many mezzotints left bearing the words 'P. Tempest *Ex.*,' and those that do exist vary much in quality and style. They are after Sir A. Vandyck, Sheppard, and others.

CHAPTER III

The mezzotint engravers of the eighteenth century: the Fabers, P. Pelham, T. Frye, J. MacArdell, R. Houston, R. Earlom, Valentine Green, E. Fisher, W. Dickinson, J. Watson, J. Spilsbury, R. Dunkarton, John Dean, J. R. Smith, J. Murphy, and C. Turner.

THE earlier half of the eighteenth century is chiefly notable, from the mezzotint point of view, for the remarkable work of J. Faber, jun., who was the most prolific of any of our English engravers. His plates are all valuable records, and four hundred and nineteen of his portraits alone are catalogued by J. Chaloner Smith, and, besides these, he also engraved several subject pieces. The rise of James MacArdell and Richard Houston, two fellow-students whose work in mezzotint ranks with the finest ever done, also took place in the period under notice.

Besides these notable engravers there were also a considerable number of minor men whose work, as a rule, is inferior in every way, although now and then a decent print is found. Most of these lesser engravers only produced a small number of works—indeed they probably took up the art of mezzotint engraving because it was easy and to some extent popular—and many of the portraits they engraved have an esoteric value apart from their

own merit as prints, as in many instances they are the only representations left of the originals.

Professional engravers of mezzotints have been with us ever since the end of the seventeenth century, and during the eighteenth century they flourished in considerable numbers,—indeed they presently become so numerous, and so good, that to do them full descriptive justice would involve a very long study and a very long book.

The interesting series of large heads engraved by Thomas Frye were done during the first half of the eighteenth century, and although they are not very good, they will always be much thought of, as, when a complete set can be brought together, it forms a very decorative series for framing.

A few Dutch mezzotinters still remained at work in England—Van Bleeck, Van Haecken, and others—as if just to remind us that the art was in its beginning largely fostered in the Netherlands, and their work is indeed often much stronger and better than the ordinary contemporary English work.

The latter half of the eighteenth century was remarkable especially for the number of English mezzotint engravers who devoted themselves to portraiture with such success that, aided by the genius of a few of our own painters in this direction, they have succeeded not only in excelling all engravers of other countries in this particular walk of art, but they have established a school of engraved portraiture that already bids fair to become actually the most highly valued of any kind by collectors as well as by connoisseurs. The appreciation of

the finest English mezzotints is increasing every day.

The names of the great English artists who have inspired the mezzotint engravers of the eighteenth century are so well known that they are indeed household words, but the humble engraver may yet become even a more important person than the artist, for his prints in ink are more lasting than the oils in which the original pictures are painted. Sir Joshua Reynolds is the first of all English portrait-painters, and it is due to the transcendent merit of his work that we find the finest and most successful mezzotints are made from it. But very beautiful work has been also done after J. Hoppner, R.A., Sir T. Lawrence, P.R.A., G. Romney, and T. Gainsborough, R.A., particularly, all artists who loved to paint beautiful women; while for subject originals we are mainly indebted, among our native artists, to G. Morland, W. Hogarth, or Benjamin West, P.R.A. Among the mezzotint engravers of the first rank of this century, who not only did splendid work but also devoted themselves mainly to it and produced a large quantity of work, the names of Richard Earlom, John Dean, Valentine Green, J. Walker, Jonathan Spilsbury, J. R. Smith, W. Dickinson, C. Turner, and William Say should be held in especial honour.

It is remarkable how many of our great engravers have been natives of Ireland. E. Luttrell, Thomas Beard, Thomas Frye, William Baillie, James MacArdell, one of our very first engravers; Richard Houston, another engraver of high rank, who was unfortunately handicapped by intemperance; John Murphy, an engraver who would have ranked among

the very best if he had only done a little more work; John Brooks, Edward Fisher, Charles Spooner, J. Dixon, and Richard Purcell were all natives of the Emerald Isle, and a noble company they make.

As to the technique of mezzotinting during the eighteenth century, I find that there is a widespread tendency to use the rocker or roulette as an accessory only. Numbers of great engravers have habitually etched their plates strongly before touching them with the roughening tool. This has been done chiefly in the case of large subject pieces, such, for instance, as those after Zoffany, Hogarth, Morland, or West, but it also helps many of the portraits. The meaning of this, no doubt, is that the various engravers found the process of mezzotinting by itself was inefficient to render fine definite lines, such as are necessary for the proper representation of a picture with several small figures in it. To produce such lines by mezzotint alone is so troublesome that it becomes practically prohibitive; at the same time, it is only fair to say that it is possible, so that when etching is habitually resorted to it is some proof of either want of skill or want of time. Prints of this kind are, nevertheless, classed as mezzotints, but, in describing them, I think that the existence of the etched work should always be noted. At a much later date engravings of this kind, with possibly some engraved work as well, are properly described as being in 'mixed manner,' and they are often very effective. Turner's *Liber Studiorum* is a good example of etching used with supplementary mezzotint or roulette work, and so are the large subject pieces after Zoffany, West, and Hogarth, engraved by

Richard Earlom, as well as many of the larger pieces by William Say, Samuel Cousins, and the later engravers generally.

William Say did what many mezzotint engravers might easily have done for the great benefit of posterity: he kept prints of every plate he engraved in its various stages and states. A most valuable collection of these odds and ends of proofs was presented to the British Museum by his son, J. K. Say, and among these are several prints of the first mezzotint engraved on steel. This curious experiment is dated 1820; it is pure mezzotint, a small portrait of Queen Charlotte, hard and unsatisfactory, but of the greatest interest as being the prototype of all the subsequent work on steel, as well as incidentally of the copper plate covered with a steel coating.

John Simon, a native of Normandy, was a line engraver by profession. He came to England, as a refugee, about the beginning of the eighteenth century. Here he devoted himself to mezzotint engraving, in the process of which he is said to have made some new departures. One of the peculiarities observable in the grounding of his mezzotints is the existence of short lines crossing each other at right angles. The effect of this peculiar laying of the ground, which was probably only done quite at the beginning, is never good. For the rest, Simon's grounds are coarse, but altogether his prints are strong and good. They look best at such a distance as will merge the right-angled lines into each other.

On Kneller's disagreement with John Smith, Simon, to some extent, became his engraver, in

spite of which supersession Smith afterwards published some of Simon's prints.

Simon engraved portraits after Sir G. Kneller, M. Dahl, T. Gibson, and P. Mercier particularly, and subject pieces of much power after Maratti, Peligrini, and Toorn Vliet. His prints were published by himself 'against Cross Lane Long Acre,' from 'the Golden Eagle in Villiers Street York Buildings,' 'New Street Covent Garden,' or 'at ye Seven Stars in King Street Covent Garden.' Others were published by 'Phil. Overton at the Golden Buck in Fleet Street London,' 'I. Tonson in the Strand,' I. Smith, John Bowles, and E. Cooper.

John Faber was a native of Holland, and began his art career in that country, where he particularly practised drawing portraits on vellum and painting in miniature, both of which studies are admirable training for mezzotint engraving. He came to England late in the seventeenth century, and in 1707 had established himself as a mezzotint engraver 'att ye Golden Eagle near ye Fountain Tavern, Strand.'

Faber's earlier work is small and cramped in style; his later work is better, but never of much merit. His prints are scarce. If his son had not become one of our very important mezzotint engravers, the elder Faber's niche in the temple of fame would be a very small one.

In one particular, however, Faber's work is worthy of much consideration: it is that almost all his mezzotints are done after his own studies. As a rule, mezzotint engravers have engraved after the work of other artists, always imbuing it, how-

ever, with more or less of their own individualities, and all the finest work is certainly of this kind. The qualities required to produce a great engraver are different from those required to produce a great artist, and they are very rarely combined in the same individual. It is certain that whenever a mezzotint engraver has worked after his own paintings, the result is never as good as when he has worked after the work of another artist.

The most important of Faber's work, which is often arranged in sets, is a series of portraits of the Founders of the Colleges of Oxford and Cambridge, besides which there is a set of the twelve Cæsars, one of twelve heads of the Philosophers after Rubens, and twenty-one portraits of the Reformers. These last, all very ugly, were afterwards re-touched, re-lettered, as being engraved by R. Houston, and published in Richard Rolt's *Lives of the Reformers* in 1759. It is likely enough that they are good portraits, but the mezzotinting is of very poor quality.

Faber published some of his prints 'att ye 2 Golden Balls near the Savoy in the Strand,' 'Near the Savoy in the Strand a Picture Shop,' or 'at the Picture shop near Essex Street'; but most of them were issued by other publishers, particularly 'Tim. Jordan & Tho. Bakewell at ye Golden Lion in Fleet Street.'

George White was the son of a line engraver, and was himself a portrait-painter, engraver, and etcher. About 1714 he took to mezzotint, and produced a considerable amount of work done in this manner. His work is remarkable for the fact that he was the first engraver who studied carefully

the possibilities of combining etched work with mezzotinting. White has left prints showing his experiments in this direction, and his principle was to etch or engrave his subject until it approached completion, and then to add tones all over by means of the rocker or roulette. I do not think he used a scraper at all, except, perhaps, to erase mistakes.

White's mezzotints are all portraits, either after his own work or that of Sir G. Kneller, Bart., J. Woolaston, T. Gibson, J. Richardson, R. Murray, M. Dahl, or J. Vanderbank, and they were published chiefly by 'S. Sympson in ye Strand near Catherine Street.' They are all very strong and effective; the definite work underlying the mezzotinting gives it a force and definition which at a distance is pleasing enough, but if looked at closely the result is hard and uncomfortable. The moment such a plate loses its soft film of mezzotint, the prints made from it are distinctly ugly, as the strong lines underneath show in undue strength.

The quality of the mezzotinting used by White is fine and soft in appearance, almost too soft, but still effective. Only early prints, or proofs from his plates, should be studied. White's mezzotints altogether are good, and his knowledge of the other processes seems to have assisted him materially in acquiring his mastery over this one. He preferred to engrave portraits of men.

Many of White's portraits are after Thomas Gibson, whose work was also engraved to a lesser extent by Bockman, Faber junior, John Smith, Simon, and others. Gibson was an admirable

draughtsman, and is said to have assisted Sir James Thornhill with many of his drawings. His portraits are all very pleasing, and his professional charges were considered to be much too low, so much so that, because of it, he incurred the censure and disapprobation of most of the other artists of his time.

In 1730 Gibson disposed of the pictures then in his possession and retired to Oxford, returning eventually to London, where he died in 1751.

John Faber junior worked at first with his father, on whose death he added the suffix 'junior' to his signature. He was the most prolific of any mezzotint engraver of his period, and was brought to London by his father late in the seventeenth century, and studied here in Vanderbank's Academy. Faber may have acquired some of his knowledge of mezzotint from John Smith, and, like him, worked only in this manner of engraving. On the second state of a portrait of Thomas, Duke of Newcastle, after Kneller, the imprint reads 'Sold by I. Smith at ye Lyon & Crown in Russell Street Covent Garden,' proving at least that the two engravers were on friendly terms.

Faber's work illustrates an important school of English portraiture which has been overshadowed by a later school, and which consequently has never received the meed of admiration and study which it deserves. Between the time of Kneller and Reynolds there were several painters of great merit whose works are little known. Among these were P. Mercier, T. Hudson, H. Hysing, A. Ramsay, J. Highmore, C. Philips, B. Dandridge, R. Murray, I. Whood, T. Gibson, and J. H. Mortimer, A.R.A.,

all of whom, with many others, have been admirably engraved by Faber.

The particular work by which Faber has especially immortalised himself are the forty-seven mezzotints after Kneller's portrait of the Kit-Cat Club, published in 1723 by Jacob Tonson, and twice republished since.

The portraits themselves are now kept at Bayfordbury, in Herts, the owner of which is a descendant of Jacob Tonson, who was secretary to the club about 1700. The members of the club used to meet at an eating-house near Temple Bar, called 'The Cat and the Fiddle,' kept by Christopher, or Kit, Cat. The club was probably of political origin, but it soon lost this character and became purely social. It was probably started by Tonson at his house at Barn Elms. He was a publisher, and his portrait is included among the 'Kit-Cat' series. Sir Godfrey Kneller, a member of the club, was induced by Tonson to paint all their portraits, but the ceiling of the meeting-room at his house at Barn Elms was very low, and would not admit of full-length pictures, so they were all made thirty-six by twenty-eight inches, a size which has been very largely used ever since, and is known as a 'Kit-Cat.'

The work of John Faber junior is disappointing. There is plenty of it, and the impression given by most of his mezzotints is that the work has been done as quickly as possible—all means have been taken to produce the maximum of effect in a short time. Mezzotints lend themselves readily to such treatment, but it is at the expense of the soft, beautiful modelling which is, for instance, so apparent in the best work of John Smith, and is

necessarily slow of execution. There is much hardness in nearly all of Faber junior's work, and the inking is rarely good. Here again is much evidence of haste. With regard to the Kit-Cat portraits, which are not by any means in Kneller's best style, something may be said in favour of the engraver, because he has had to follow, in many instances, unlovely originals; but the same excuse can hardly be made in the case of the Hampton Court Beauties after the same painter.

Faber's work improved somewhat in his later engravings, but I think that it is noteworthy all along rather for its quantity than its quality, and for the fact that it represents so many artists.

Faber engraved several of his plates in full-length at first, and then cut them down to three-quarters. There are instances of this among the Hampton Court Beauties, and also in the fine portrait of Mrs. Muilman, the author of *An Apology for the Conduct of Mrs. T. C. Phillips*, published in 1748. Her portrait was painted by Joseph Highmore, whose work was most largely engraved by Faber junior, but who was also represented by J. Smith, and later by J. MacArdell. Highmore painted several fine portraits of royal and other personages, as well as subject pieces, but is perhaps best known for his illustrations for Richardson's *Pamela*, published in 1745.

Faber published most of his prints himself 'at ye Golden Head in Bloomsbury Square,' or 'at the Green Door in Craven Buildings Drury Lane.' Others were published chiefly by 'Thos. Bowles next ye Chapter House in St. Paul's Church Yard,' 'Ino. Bowles & Son, at the Black Horse in

Cornhill,' 'Robt. Sayer at the Golden Buck in Fleet St.,' or 'Thos. Bakewell next the Horn Tavern in Fleet St.'

Faber junior engraved mezzotints largely after Thomas Hudson, a native of Devonshire, who was born in 1701. His portraits are excellent, but curiously enough he could only paint faces, so left the rest of his pictures to be done by assistants, probably the best of whom was Joseph van Haecken, who was largely employed by several artists in this way. Hudson lived in Great Queen Street, Lincoln's Inn Fields, and was for some time the leading English portrait-painter. Reynolds was apprenticed to him for a short time. He was a pupil of Jonathan Richardson, the portrait-painter, whose daughter he married, at last retiring to Twickenham, where he built himself a house, and died in 1779.

Hudson's works were much engraved in mezzotint, particularly by MacArdell, Houston, Fisher, and Ford. He was a collector of works of art, and purchased several at the sale of his father-in-law's works, and had the reputation of being an excellent judge of prints.

Francis Kyte is supposed to have engraved his set of small portraits of the 'Worthies of Britain' in conjunction with Faber. They are small ovals, four on each plate, after Kyte's own drawings. The majority of Kyte's mezzotints are after portraits by Sir G. Kneller. He was a skilful line engraver as well as a mezzotinter, and in 1725 he engraved a forgery of a bank note, for which exploit he was pilloried. After this date he often used the latinised form of his name, 'Milvus,' on his prints.

Most of Kyte's prints were published by E. Cooper. Others bear the imprint of 'J. Bowles over against Stock's market & at Mercers Hall in Cheapside,' or 'Thos. Bakewell next ye Horn Tavern in Fleet Street.' His prints are uncommon, weak, and altogether feeble.

Peter Pelham has already had the advantage of possessing a biographer, in the person of W. H. Whitmore the American genealogist, who wrote an account of him in the *Proceedings* of the Massachusetts Historical Society for 1866, and reprinted it in enlarged book-form in 1867. The fact that Pelham was the first European artist to settle in America is of great interest, the artist generally credited with this priority being John Smibert. Pelham, however, published a print of the Rev. Cotton Mather in 1727, whereas Smibert did not go to America until 1728.

The earliest date on any of Pelham's prints is 1720, which occurs on a portrait of Mrs. Centlivre, and was published by the engraver 'against Cross Lane in Long Acre,' the earliest dated print published in America being that mentioned above of the Rev. Cotton Mather, '1727,' taken from a painting by Pelham himself made at Boston.

Pelham was connected by marriage with the family of Copley, as he married in 1748 a widow lady, Mrs. Mary Copley, who by her first marriage was the mother of John Singleton Copley, R.A. One of Pelham's sons became an engraver in stipple and aquatint, but neither this one nor his brother ever seems to have attempted mezzotint.

It seems probable that J. S. Copley received some artistic training while he lived with his

stepfather, and he certainly engraved one plate in mezzotint, a portrait, after one of his own paintings, of the Rev. William Welsteed of Boston. This print is dated 1753.

Before Pelham quite settled as an engraver he appears to have kept a school at Boston from 1734 to 1748, and while thus engaged he published some mezzotints which brought his name into repute, and enabled him eventually to give up his educational career, and devote himself to art alone.

Besides his own work and that of Smibert, Pelham engraved chiefly after Sir G. Kneller, Fermin, and H. Hysing. His prints were mostly published by himself 'against Cross Lane in Long Acre' or in Boston, and also by 'J. Buck at ye Spectacles in Queen Street Boston,' or here by E. Cooper, J. Bowles, or J. Smith. Pelham's prints are rare in England, but they can be found not uncommonly in America. They are strongly and effectively engraved and admirably drawn, and have a few engraved lines in certain places where sharp definition is required.

John Smibert, who was doubtless of Dutch extraction, was born at Edinburgh in 1684, and began his career as a house-painter, eventually coming to London and working as a coach-painter, and in time as a copyist of old pictures. He was undoubtedly a born artist, and struggled hard to get a chance of doing better work than that which naturally came to him. He was fortunately able to get to Italy in 1717, where he copied old pictures and painted portraits, and returning to England after a few years he found himself sought after

as a portrait-painter, and succeeded very well in that line.

Among his friends at this time was George Berkeley, Dean of Derry, afterwards Bishop of Cloyne, who went to America on a missionary enterprise in 1728, accompanied by Smibert, who, on the Bishop's return to England in 1731 decided to remain behind, and settled himself at Boston as an artist. He is generally considered as the first painter who went from Europe to America, but as we have just seen, he was preceded by Peter Pelham, who was doubtless a friend of his, as he engraved at least five mezzotints after his pictures. It may be said that although Pelham actually painted portraits in America at an earlier date than Smibert, he was primarily an engraver, while Smibert was a painter only, and from this standpoint his position as the earliest painter to go from this country to America remains unchallenged.

G. Bockman was a native of Amsterdam who came to England early in the eighteenth century and practised here as a portrait-painter and mezzotint engraver. One of his most important prints is a figure of St. Dunstan in a mitre, with crozier and tongs, after one of his own pictures. The rest of his work, which is always weak, careless, and commonplace, consists of portraits chiefly after T. Gibson, Sir A. Vandyck, J. B. Vanloo, J. Worsdale, and M. Dahl. His engravings are fortunately scarce.

Peter van Bleeck is said to have come to England in 1723. He engraved mezzotints after his own pictures. His prints are mostly portraits

after Sir A. Vandyck or Sir P. Lely, besides himself, and they are generally issued without a publisher's name. He also engraved some subject pieces.

Van Bleeck's work is often very clever; his grounds are admirably laid with a fine delicate grain, and his management of both the scraper and the burnisher is excellent. He was the best of the Dutch mezzotint engravers of his period, and his work has the rare merit of being pure mezzotint unassisted by any extraneous process.

Redgrave says that Thomas Beard was a native of Ireland, but this seems to be uncertain. All that is known is that he published the first mezzotints issued in that country. It seems likely that he began and ended his work in London during the early part of the eighteenth century, but in the meantime worked in Ireland. His mezzotints are all portraits, and are after M. Ashton, Sir G. Kneller, M. Dahl, and T. Carlton. They comprise two or three Irish prelates and officials.

Beard's work is clever in the use of the scraper, but in most cases the inking and printing of his plates are very inferior. The grain he uses is coarse and unsympathetic.

Alexander van Haecken came to England from the Netherlands about 1720, and engraved several mezzotints in London. These are mostly after Sir G. Kneller, J. Richardson, C. Lucy, A. Ramsay, T. Hudson, and I. Whood, and were published by himself 'at the Golden Head in Little Russel Street the north side of St. George's Church Bloomsbury,' by 'T. Jefferys in the Strand,' 'John Bowles & Son, at ye Black

Horse in Cornhill,' and without a publisher's name.

His work is sometimes strong and effective and shows skilful use of the scraper, but it is not in any way above the usual level of small professional work.

Thomas Frye was a remarkable man, and many-sided as an artist. Not only did he paint several portraits in oil of great personages of his time—among them one of Frederick, Prince of Wales—but he was also a miniaturist of note, a mezzotint engraver, and a worker and inventor of methods of making china. He set up a manufactory of china at Bow, with clay brought from South Carolina, and called it 'New Canton,' but injured his health by too close attention to his furnaces. As a mezzotinter Frye is best known for a remarkable series of large portrait heads engraved by him after his own drawings. The subjects of these heads are mostly known, but several are still unidentified. A complete set of the eighteen plates is very rare, but the late Lady Charlotte Schreiber had one and kept them arranged along the staircase walls of her house.

Frye was born near Dublin in 1710, and Pether the engraver was one of his pupils. He was a friend of Sir Joshua Reynolds, and until he started his china factory about 1744 he engraved much in mezzotint, taking it up again on the failure of the china business, about 1759. From Frye's china factory the larger works at Chelsea and Worcester are supposed to have originated.

Most of the large heads engraved by Frye have much flatness about them. The scale is too large,

but they are nevertheless very interesting specimens of the application of mezzotint work to large portraiture. It is only natural to compare them with Blooteling's large portraits, but to do so is very disastrous to the later engraver. The men's heads are perhaps better done, as a rule, than those of women, partly because there is more ruggedness about them; but nevertheless the most pleasing and the best altogether is the portrait of Charlotte Sophia, Queen of George III. This shows a charming head of a young woman in evening dress and much jewellery, likely enough to be taken from life at the theatre, as is reputed. It is dated May 24, 1762, and must therefore have been published after Frye's death, as he died in April of the same year.

His prints vary much in quality of inking, some of them being very good and almost brilliant, but the majority are weak.

Frye found considerable difficulty in persuading people to sit to him for their portraits, and he frequented the theatres in order to obtain surreptitious sketches of notable persons. It is said that he obtained his portraits of George III. and his queen in this way, and that his notice being observed, the king and queen sat quite still, so that the artist might finish his work more easily. The fashionable ladies he wished to draw were not always so amenable as their majesties, alleging as a reason that they did not know in whose company their portraits might eventually appear.

Frye's pupil, Pether, is supposed to have worked upon some of his plates, and finished them after Frye's death.

Frye published most of his prints himself, 'at the Golden Head and Red Lamp near the corner of Greville St. in Hatton Garden.'

William W. Ryland was chiefly known as an engraver in the line and stipple manners, in which he engraved numbers of excellent plates, but he also worked to some extent in mezzotint, always with great skill and success.

He was a Londoner, born in 1732, the son of a Welsh engraver, and by the sale of his prints he made so large an income that it tempted him into extravagant ways, and he became a bankrupt in 1771. In 1783 he was arrested for forging bills of exchange on the East India Company, and, on being convicted, was hanged at Tyburn, the only instance, I believe, in which a mezzotint engraver has ever suffered the extreme penalty of the law. Dissipation has unfortunately been the bane of numbers of artists and engravers, and the pillory, as well as the bankruptcy courts and prisons, have known them frequently, and we must not forget that poor Ryland was after all only guilty of forgery.

Andrew Miller was one of the engravers who worked with Brooks in Dublin, but he worked in London first. He was of Scottish descent, but born in London. His earliest English dated print is marked 1737, the earliest Irish one 'Dublin, 1743.' He also remained in Dublin when Brooks came here with his other students. The peculiarity about Miller's engravings is that he reproduced the line engravings of other artists—Houbraken and Vertue among them—in the mezzotint manner. In an advertisement of his work in 1745, he says these engravings are 'the first attempt of the kind in

mezzotinto.' It is said that he was a pupil of John Faber junior.

Miller engraved after Sir Godfrey Kneller, D. Stevens, F. Bindon, and several others, and most of his prints were published in Dublin, but some in London, where he doubtless had an agency. The Dublin imprint is 'on Hog Hill near the Round Church,' the London ones either 'at ye Coffin ye upper end of Wytch Street near ye new church in ye Strand,' or 'in Change Court near Exeter Change in the Strand.' Miller also published prints through Michael Ford either 'at Vandyck's Head on Cork Hill,' or 'in Ann's Street near Darwin S^t^,' and others he issued through or in conjunction with 'J. Orpin and P. Smith in Crane Lane, Dublin.'

Miller's prints are very scarce. Besides the portraits, which are most numerous, he engraved subject pieces after Veronese, Courtin, and Rosalba. I believe his work can best be studied in Dublin; his style is not in any way remarkable or distinctive.

William Baillie was a native of Kilbride, in Ireland, and was born in 1723. He was a commissioner of stamps by profession. He had strong artistic feeling, and was a skilled exponent of most of the processes of engraving. He particularly studied etching, but has also left a few mezzotint portraits after G. Netscher, J. Wyck, and N. Hone, R.A.

Baillie's work is slight, and calls for little comment. It is a little assisted with engraved lines here and there, and is altogether to be classed as the work of a clever amateur.

Charles Spooner was a native of Wexford, and was taught engraving in Dublin. Most of his works are in mezzotint, some of them being published in Dublin, and all are now very rare. Some time about 1752 Spooner came to England, and practised mezzotinting in London until towards the close of the century. He was a great friend of James MacArdell. He was an excellent copyist, and his engravings are of fairly good quality.

Spooner engraved several subject pieces after François Boucher, P. Mercier, D. Teniers, and others; and several portraits, chiefly after Sir J. Reynolds, P.R.A., T. Worlidge, T. Frye, F. Cotes, R.A., and W. Hogarth. His prints were published chiefly by 'Carington Bowles next the Chapter House in St. Paul's Churchyard London'; 'Robert Sayer near Sergeant's Inn Fleet Street,' and other addresses; and 'Joh. Bowles & Son at the Black Horse in Cornhill.'

The date of the birth of James MacArdell seems to be uncertain, but he began work in London before 1750, although his most important engravings, those after Sir Joshua Reynolds, were done subsequently.

Redgrave gives 1710 as the date of MacArdell's birth in Dublin, but J. Chaloner Smith says it should be 1729. He was one of a band of subsequently distinguished engravers who were pupils of John Brooks, among whom were Andrew Miller, R. Houston, G. Spooner, R. Purcell, and M. Ford. Brooks, although a very successful teacher in mezzotint, was chiefly known as the inventor of an enamel for china, which was not a success, and seems to have more or less ruined every one

interested in it. He also was an excellent engraver in mezzotint, and his works were, and are, highly esteemed; but it is likely that the best of them, although bearing Brooks's signature, were really engraved by one or other of his talented pupils.

Brooks came to London with his pupils about 1747, and MacArdell very soon began work on his own account, and by 1750 he was acknowledged to be in the first rank of English mezzotint engravers, a position he holds now as securely as ever. He died at an early age in 1765. MacArdell's prints are remarkable for their brilliancy, for the rich darks and finely graduated half-tones, as well as the rare and skilfully used lights. It is probable that much of this beautiful effect is due to very skilled and careful inking, and it is likely that MacArdell took great care over this most important item, even if he did not do it himself. Numbers of his prints are made in inks of varying shades of brown and black. Sir Joshua Reynolds much admired MacArdell's rendering of his work, and is stated to have said that he would be immortalised by MacArdell's engravings, a prediction which is likely enough to become true, as Reynolds's paintings are notoriously getting into a worse and worse state every year, whereas MacArdell's mezzotints, carefully kept, are practically imperishable. Reynolds himself published an engraving by MacArdell after his own delightful portrait of 'Lady Charlotte Fitzwilliam.' MacArdell scraped mezzotints after Rubens, Vandyck, Rembrandt, and Murillo, as well as after the more recent masters—W. Hogarth, T. Hudson, J. Zoffany, R.A., and F. Cotes, R.A.

Many of his engravings are after drawings of his own, and a fine portrait he made of himself was engraved by Earlom. In 1886 a special exhibition of MacArdell's mezzotints was held at the Burlington Arts Club, and at the Exhibition of Mezzotints held there in 1902, one or two splendid specimens of his work were again shown. If MacArdell had not died at an unfortunately early age, he would have been in all probability our greatest mezzotint engraver.

Although the mezzotints after Sir Joshua Reynolds were most numerously made by subsequent engravers, MacArdell's name is, and always will be, very closely associated with that of the great portraitist, because of Sir Joshua's avowed admiration for his work.

Among so many gallant men and so many beautiful women as have been depicted by Sir Joshua Reynolds and engraved by MacArdell, the choice of one to give as a specimen is indeed a difficulty. I believe Sir Joshua himself particularly admired the portrait of Mrs. Bonfoy, but the charming little Lady Charlotte Fitzwilliam runs it very close indeed. This is the print Sir Joshua published. Among the graceful Lelys, I think that of Mrs. Middleton may be taken as one of the finest examples. Both among the prints after Sir Joshua and those after Vandyck are several fine portraits of men—of which among the Vandycks the finest is that of the Lords John and Bernard Stuart. The 'Duchess of Ancaster,' after T. Hudson, is also a celebrated and splendid print.

On many of MacArdell's mezzotints are signs

T. Hudson

of etching, and in most instances there has been some engraving done on the plate with a burin. There exist pure blacks with definite edges, such as are not produced by mezzotinting alone. An examination of the engraved plate would of course show exactly how the effect was produced, but I do not suppose that any of MacArdell's plates now exist. The earlier mezzotinters found that eyes were apt to look filmy, and were difficult to render with sufficient distinction in mezzotint alone, and they have been helped in various ways in most instances where they look very brilliant. A very white point is wanted in the middle of a small very black space, and this is almost impossible to produce with mezzotint alone. In many of MacArdell's prints the brilliancy of the eyes is remarkable. The re-touching to any great extent of a mezzotinted plate by burin or etching-needle is supposed to have been introduced by George White early in the century. If well done the effect is no doubt good, and is effective in early prints, but late impressions show the engraved marks too distinctly, and they then look like prints from a re-touched plate.

Sir Joshua Reynolds was the son of the Rev. Samuel Reynolds, master of the grammar school at Plympton Earl, in Devonshire. He was born in 1723. As a schoolboy Joshua Reynolds showed a great taste for drawing, and in 1740 he was apprenticed to Thomas Hudson in London, and stayed with him about four years. Reynolds then lived at Plymouth for some time, painting numbers of portraits, and in 1749 he went a voyage with the Earl of Mount-Edgcumbe. He also visited

Italy, and made many friends in Rome and a large collection of sketches.

Reynolds came back to London in 1752, and after some changes settled in Great Newport Street, where he painted a great number of portraits, and in 1760 moved to No. 47 Leicester Square, where he remained for the rest of his life. He exhibited several pictures at the various exhibitions held in London in the sixties, and on the establishment of the Royal Academy in 1768 he was made President. He was knighted in the same year, and always took the greatest interest in the Academy from the first. In 1773 he received the honorary degree of D.C.L. from the University of Oxford, and in the same year he was elected Mayor of Plympton.

There was a certain amount of rivalry in art between Reynolds, Gainsborough, and Romney, but on Gainsborough's death Reynolds gave him a very high eulogy. He called Romney 'the man in Cavendish Square,' and never liked him.

Although Reynolds never enjoyed the same extent of royal patronage as was vouchsafed to several other great artists in England, in spite of it his success was complete, and he painted portraits of the King and Queen, at his own request, as well as several other members of the royal family. His actual portraits are very numerous, and his fancy portraits and pictures almost equal them in numbers. Sir Joshua's paintings are singularly well fitted for reproduction in mezzotint, and he has been particularly fortunate in the engravers who have chiefly engraved his work.

Sir Joshua's paintings have in many cases

Sir Joshua Reynolds

been painted with some soft medium which does not last well, and they are unfortunately likely to get worse and worse. It was said of one of his portraits that an eye had slipped down on to the cheek of the lady represented, and that Sir Joshua put the eye back by turning the canvas upside down, when the errant member fell slowly back into its proper place. The story shows that the softness of the medium used was well known long ago. It is fortunate that we possess so many fine mezzotints of Sir Joshua's work.

John Ruskin ranks Reynolds as one of the seven supreme colourists, the others being Titian, Giorgione, Correggio, Tintoretto, Veronese, and Turner. He also calls him 'the prince of portrait-painters.'

Sir Joshua was very deaf, an ailment he is supposed to have contracted by reason of a neglected cold, originally caught in the Vatican while making a copy of a Raphael.

He died in 1792, and was succeeded in the Presidency of the Royal Academy by Benjamin West.

Angelica Kauffmann was the daughter of a Swiss portrait-painter domiciled in England for many years. She was brought up in an atmosphere of art, and early showed a great aptitude and skill with crayon and brush. She was also an accomplished musician and a versatile linguist.

Miss Kauffmann came to England from Venice in 1765 with Lady Wentworth, wife of the English Ambassador, and with good introductions, as well as her own talents, she soon became well and favourably

known here. In company with Mary Moser, Miss Kauffmann was one of the foundation members of the Royal Academy in 1768-9, and contributed regularly to the subsequent exhibitions.

Her classical designs have been very largely engraved, chiefly in the stipple manner, but her works have by no means been neglected by mezzotint engravers, many of whom have been tempted by her graceful pictures. Her work has been most successfully engraved by James MacArdell and J. R. Smith.

Richard Houston was a fellow-pupil of MacArdell with Brooks, and was a student of much promise, never fully redeemed, because, unlike MacArdell, Houston was a man of dissipated habits, and was for a long time imprisoned in Fleet Prison. He has, however, left a great quantity of work, much of it of a very high quality. Some of the best portraits are after Sir Joshua Reynolds. Houston was born in Dublin about 1722, and came to London about 1750, and began his work on mezzotints at once. He engraved after many artists—Sir Joshua Reynolds, P.R.A.; W. Hoare, R.A.; J. Zoffany, R.A.; J. Russell and P. Mercier particularly—and in many cases he engraved sets of portraits, statesmen, divines, and series of subject pieces—'The Ages,' 'The Elements,' 'Times of the Day.' He also engraved landscapes in mezzotint after Chatelin, strongly etched and then rouletted, and several groups and single heads after Rembrandt.

Rolt's *Lives of the Reformers*, published in London in 1759, is illustrated with portraits 'elegantly done in mezzotinto by Mr. Houston,'

Lady Middleton

but these were really engraved by John Faber, and have been re-lettered.

Houston's work is in many cases very skilled. The modelling and the masterly use of the scraper that appear, particularly in some of the larger Rembrandt heads, have never been excelled. Houston was unquestionably a master of the mezzotinting tools, and he produced effects with them of a higher artistic level than that of any of his predecessors. He was the first mezzotinter who realised that a scraper could be used to give the effect of a brush.

The plates vary much in quality. Whether it could be shown that there was any regular development of Houston's work, or whether the varying value of his plates was only due to his kaleidoscopic fortunes would, I think, be difficult to determine. The irregular life he led would be likely to affect his work, in accordance with his state of health at the time.

Among the many charming fancy plates by Houston, I have thought that 'Night' is one of the best. It belongs to a set after P. Mercier. A few of Houston's prints are in brown ink, but the majority are in black. Among his Rembrandt engravings is a particularly fine group of 'The Syndics'—a large plate measuring $20\frac{1}{4} \times 17\frac{3}{4}$ inches. Some also of his plates after Zoffany are very delightful. Among those after Sir Joshua Reynolds is one of the beautiful head of Kitty Fisher, engraved more successfully, however, by Edward Fisher at a later date.

Houston published many of his plates himself 'near Drumond's Charing Cross.' Others were

issued by 'John Bowles at the Black Horse in Cornhill,' 'Carington Bowles in St. Paul's Churchyard,' and 'Robt. Sayer No. 53 (or opposite Fetter Lane) in Fleet Street.'

Thomas Burford, who was a member of the Incorporated Society of Artists, engraved a few scarce portraits in mezzotint about the middle of the eighteenth century. His engravings are sometimes taken directly from life, and sometimes after other artists, and he also engraved a few subject and landscape pieces. The best of his work is to be found in a series of twelve fanciful three-quarter length figures symbolising the months of the year, published in 1745, and all taken from the same model. The prints are poor, and the drawing uncertain.

Burford published most of his prints himself 'at the Golden Eagle in Villers Street York Buildings.' Others were issued by 'Richard Budd stationer in Symonds Inn Chancery Lane,' or 'Hen. Overton at the White Horse without Newgate.'

Richard Earlom was one of the most versatile of our mezzotint engravers, and he succeeded admirably with all of his different subjects. His flower pieces are unequalled, and he engraved several exquisite plates of this kind after the Dutch painters Van Huysum and Van Os. He was equally successful with large subject pieces, such as Zoffany's 'Royal Academy,' the 'Cock-Match,' and the 'Tiger Hunting'; Hogarth's 'Marriage à la Mode'; or Wright's 'Blacksmith's Shop'—nothing came amiss to his genius. He moreover engraved a very large and important

series of portraits particularly after Sir A. Vandyck, Sir P. Lely, Velasquez, Sir J. Reynolds, *P.*R.A., and Sir W. Beechey, R.A.

Earlom was the son of the vestry clerk of the parish of St. Sepulchre, and was born in 1743. He was at one time a pupil of Cipriani, but is supposed to have taught himself the art of mezzotinting. Besides his subject pieces, flowers, and portraits, Earlom published, in 1777, a series of small prints, partly etched and partly rouletted or mezzotinted, after sepia sketches which had been made by Claude Lorrain to serve as an illustrated index to his own paintings. This collection of drawings was called the *Liber Veritatis*, and Earlom's engravings from them very probably suggested the *Liber Studiorum* to J. M. W. Turner in the next century.

The demand for the prints of the *Liber Veritatis* was considerable, and Boydell, the publisher, caused Earlom to re-touch the plates several times. Before the discovery of the possibility of steeling a copper plate, thereby indefinitely prolonging its life, re-touching was the only remedy for a worn plate short of entirely re-engraving it.

Earlom's mezzotints to some extent follow the lead of the engravings by George White, inasmuch as they are regularly etched before the mezzotinting is put upon them. Like the very early mezzotinters, as well as some of the quite modern ones, the mezzotinting is added where and how it is wanted, and not in an even tone all over, so there is no need for scraping or burnishing except to a very small extent. The grounding of Earlom's plates is very fine in grain, sometimes almost too fine, and

the inking and production of his plates generally leave nothing to be desired. He was the earliest mezzotint engraver of the first rank to engrave subject pieces to any great extent. His prints were published chiefly by 'J. S. Copley, George Street, Hanover Square,' 'Robt. Sayer, No. 53 in Fleet Street,' or 'John Boydell & Co., 90 Cheapside.'

Benjamin West was the most copied in mezzotint of any of our historical painters. His work was engraved chiefly by Valentine Green, R. Earlom, J. R. Smith, and J. Watson.

West was born in Pennsylvania in 1738, and received his first instruction in art at the hands of a Cherokee Indian. At the age of eighteen he established himself at Philadelphia as a portrait-painter, and after working in America for some little time he went to Italy, where he painted several pictures and laid the foundation of his reputation.

In 1763 West came to England, and was one of the original members of the Royal Academy, exhibiting his 'Regulus' at the first exhibition in 1769. He held the appointments of 'Historical Painter to the King,' and was also surveyor of the king's pictures.

At the exhibitions of the Royal Academy West exhibited numbers of historical, classical, and sacred works for many years, and in 1792, on the death of Sir Joshua Reynolds, he was elected President, a post he retained until his death in 1820.

Johann Zoffany was a native of Ratisbon, and was born in 1733. He was the son of an architect, and early showed a taste for art, which his father encouraged, sending him to Italy for the purpose of studying his subject there.

He came to England in 1758, and encountered much difficulty in making his way, for some time only finding a living by painting the faces of Dutch clocks for Stephen Rimbault, of Great St. Andrew Street, Seven Dials. According to Redgrave, a chance portrait of David Garrick, noticed by Lord Bute, may be said to have begun Zoffany's more fortunate period, and from this time his work came into much favour and was highly esteemed. On the other hand, Bryan thinks the portrait which brought Zoffany into repute was one of the Earl of Barrymore.

He was nominated a member of the Royal Academy in 1769, and after refusing to accompany Sir Joseph Banks in his voyage round the world, he again visited Italy, and painted there many important pictures, among which was one of the 'Interior of the Portrait Gallery at Florence,' which is now at Buckingham Palace. In Italy he was received with much honour, and made a member of the Academies of Bologna, Tuscany, and Parma, and he was also made a Baron of the Austrian Empire by the Empress Maria Theresa.

In 1779 he returned to England, and shortly afterwards visited India. While there he painted his celebrated picture of Colonel Mordaunt's 'Cock-Match,' as well as the 'Tiger Hunt' and the 'Embassy of Hyder Beck to Calcutta,' and other well-known pictures of Indian subjects, which have been engraved with great skill and feeling by Earlom.

His paintings are always interesting; they are full of life and character. His colour began by being grey and weak, but improved as he grew

older. He excelled in drawing, and was most happy in the grouping of his large pictures, in all of which are a number of excellent portraits.

Zoffany's visit to India made him a rich man, but it appears to have injured his health, as he died a few years after his return, in 1810.

Valentine Green held several posts which testify to the estimation in which he was held. He was a member of the Incorporated Society of Artists, associate engraver to the Royal Academy, and mezzotint engraver to George III., and at the time of his death, in 1813, he had been keeper of the Royal Institution since its foundation in 1805. He was also mezzotint engraver to Charles Theodore, Elector-Palatine of the Rhine.

Green was a native of Worcestershire, the place of his birth, in 1739 or thereabouts, being variously given as either Hales-Owen near Birmingham, or Salford near Evesham. He began life as a lawyer, but presently was sent as a pupil to a line engraver at Worcester. In 1776 he exhibited engravings in London, and settled in Newman Street, Oxford Street.

Green was a very miscellaneous engraver. He made several fine plates for the Elector of Bavaria of the pictures in the Düsseldorf Gallery; he also made a series of large prints from Benjamin West's pictures illustrating classical history, and others after Vandyck, Rubens, and Jan Steen, all very fine.

Among his portraits, those after Sir Joshua Reynolds are altogether the finest; and of other artists, he engraved after P. Falconet, L. F. Abbott, T. Gainsborough, G. Willison, E. F. Calze,

J. Van Huysum.

Flowers and Fruit

Sr. Joshua Reynolds Valentine Green.

The Duke of Bedford.

J. Zoffany, R.A., Sir P. Lely, F. Cotes, N. Dance, and many more.

Green's prints, of which there is a great number, were largely published by himself, either from 'No. 51 Upper Titchfield Street,' 'No. 29 Newman Street, Oxford Street, London,' or 'Salisbury Street, Strand.' Some were issued by his son Rupert from 'No. 13 Berners Street London,' or 'No. 14 Percy Street, Bedford Square, London.' Besides these family publications are many others issued by different persons, the majority being either by 'John Boydell in Cheapside,' 'Ryland & Brymer at the Kings arms, Cornhill,' 'Robt. Sayer No. 53 Fleet Street,' 'G. Willison, Greek Street Soho,' or 'Walter Shropshire, No. 158 New Bond Street.'

His work is usually strengthened with a little engraving here and there. The graining of his plates is more pointillé than lined in character, and sometimes the graining is so fine that it appears too soft. The modelling of the faces is everywhere excellent, and the treatment of the hair is remarkably good. He engraved a splendid collection of full-length ladies' figures after Reynolds, as well as other subjects, and some graceful plates after Angelica Kauffmann, R.A., and R. Cosway, R.A. The quality of the inking of Green's prints varies considerably: the colours range from black to dark brown, and some impressions are brilliant while others are not. Among the portraits is a very fine head of himself, after L. F. Abbott, and among his numerous other works are several small bust portraits within ovals.

Valentine Green had several pupils, many of

whom distinguished themselves afterwards, particularly John Dean, perhaps the most delicate workman who ever engraved in mezzotint.

Richard Purcell was a pupil of John Brooks and Andrew Miller. He published several of his rare mezzotints in Dublin, of which city he was a native. About 1755 he came to London and worked for Robert Sayer, 'Map and Printseller at the Golden Buck near Serjeant's Inn, Fleet Street,' for whom it is also probable that he engraved several prints without signing his name.

Purcell was a man of irregular life, and his undoubted genius therefore never had fair play. On several of his prints he used the *alias* of 'Corbutt,' 'C.,' or 'P.' He engraved several portraits, chiefly after Sir A. Vandyck, Sir P. Lely, G. Zoust, Sir J. Reynolds, P.R.A., T. Gainsborough, R.A., and A. Ramsay, and subject pieces after Ostade, Schalcken, F. Boucher, and others. His drawing is weak, and the graining of most of his plates is inferior, resembling a sandpaper grain, and there is rather too much engraved or etched work in most cases. Some of his plates are, however, very good. Most of Purcell's prints were published by Robert Sayer; others were issued by 'Thos. Silcock Print and Fan Seller in Nicolas Street opposite the Tholsel,' 'Michael Hanbury Engraver, Georges Lane Dublin'; 'J. Fuller at the Bible Blowbladder Street,' 'William Wilkinson in Chequer Lane Dublin,' and several others.

The most important print publisher of the eighteenth century was John Boydell, a gentleman of great artistic taste, himself a painter and engraver, in which art he was a pupil of W. H.

Sir Joshua Reynolds — Silvestre Green

The Countess of Salisbury

Toms, and a member of the Incorporated Society of Artists about 1750. He began as a publisher by issuing small books of views drawn and engraved by himself. At last Boydell's publishing business became important enough to enable him to commission artists to paint pictures for the express purpose of having them engraved. Unfortunately the French Revolution so affected his business that he became bankrupt in 1804. He was a generous patron of art in every way.

Boydell's work as an engraver is not remarkable. His son engraved a few mezzotints, but these also are only of an ordinary kind; but as a publisher he gave much assistance to numbers of mezzotint engravers who would otherwise probably have had to take to some other means of livelihood.

Boydell was sheriff in 1785, and Lord Mayor of London in 1790. His most important undertaking was the 'Shakespeare Gallery,' a series of illustrations of scenes from Shakespeare's plays, painted and engraved by the best artists procurable. Although at the time this project was very highly thought of, it never seems to have been the success its originators and contributors expected it to be.

Joseph P. L. Marchi was an Italian artist who was brought to England by Sir Joshua Reynolds as his assistant, in 1752.

As well as helping Reynolds, Marchi also engraved largely in mezzotint on his own account. He engraved after his own work as well as that of Sir J. Reynolds, P.R.A.; J. Berridge, J. Zoffany, R.A., and others. All Marchi's plates show very

fine workmanship; some of them are excellent in every way, the effect is powerful and yet delicate.

His prints were published by himself 'at St. Martin's Lane near Long Acre,' by 'W. Dickinson Henrietta Street Covent Garden,' 'Jno. Wesson in Lichfield Street St. Anne's Soho,' John Bowles, and others.

Edward Fisher, a native of Ireland, began life as a hatter, but soon took to engraving as a profession, for which he was eminently fitted by nature. His plates after Reynolds are particularly good, and all his mezzotints are marked by broad effects and delicate finish as well. He was a most painstaking engraver, and many of his plates are altogether excellent.

Several of Fisher's plates were altered in various ways after his death, the lettering erased, and prints made from such plates sold as 'proofs before letters.' If a print is not in itself brilliant, a purchaser should never give a proof price even if the space for the lettering is blank. Fisher engraved chiefly after Sir J. Reynolds, P.R.A.; B. Wilson, Sir N. Dance-Holland, R.A.; J. Zoffany, R.A.; B. West, P.R.A., and T. Hudson.

He published some of MacArdell's prints, so was no doubt a friend of his, and may have studied with him. He also published several of his own prints 'at the Golden Head South side of Leicester Square,' 'No. 11 Ludgate Street,' or 'at Mr. Deering's Floor Cloth Warehouse in Newport Street, Long Acre.' Other publishers of Fisher's prints were 'M. Chamberlin in Stewart Street, Old Artillery Ground, Spittalfields'; 'E. Bakewell & H. Parker, Printsellers in Cornhill opposite

Sir Joshua Reynolds

Miss Gipps

Birchin Lane, London'; 'John Bowles at No. 13 in Cornhill'; 'Robt. Sayer, No. 53 Fleet Street,' and others.

Fisher's prints show a few engraved lines in places, and they vary a little in quality. The men's portraits are strong and boldly modelled; the ladies' portraits are more delicately treated. Fisher was particularly careful about the colour of his inks. Some of them are almost a pure brown, others a black brown, and others nearly black. The inking of all the plates is most excellent.

Sir Joshua Reynolds is reported to have said of Fisher that he was 'injudiciously exact,' inasmuch as he took the greatest pains to ensure that even the unimportant parts of his plates should be as well and carefully finished as the important parts. The result has quite justified the procedure, as Fisher's prints are finished to perfection and are delightful to examine inch by inch, as well as being strong and masterly in the general effect.

William Pether was a native of Carlisle; a portrait-painter in oils and in miniature, and a pupil of Thomas Frye, as he says on one of his mezzotints after a portrait by that artist, 'W. Pether olim Discipulus ejus sculpsit, 1761.' He was a member of the Royal Academy in 1778.

He engraved several fine subject pieces after Joseph Wright, and among these perhaps his finest work is to be found. His engravings after Rembrandt are also very good. Besides these, he worked after his own paintings and those of J. B. Greuze, Sir P. P. Rubens, J. F. Nollekens, Sir N. Dance-Holland, R.A., Giorgione, and others. His prints were published by himself in 'Gt.

Russel Str. Bloomsbury,' or 'Great Newport Street, Leicester Fields'; 'Robt. Sayer Map & Print seller No. 53 Fleet Street'; 'T. Brydon, at his looking Glass & Print Warehouse, Charing Cross London'; John Boydell and others.

Pether's mezzotints show good work, with very fine grain and skilful modelling, curiously strengthened, in some cases, with pointillé work added by hand, as well as small engraved lines where necessary. The scraping is always very cleverly done and effective.

Philip Dawe worked as an engraver under W. Hogarth about 1760. He was also a painter, and exhibited at the first Royal Academy Exhibition in 1769.

He engraved several mezzotint portraits after Sir J. Reynolds, P.R.A.; T. Gainsborough, R.A.; G. Romney, T. Hudson, R. Cosway, R.A., and others; and some after Henry Morland the portrait-painter, who himself scraped a few mezzotints. Dawe had studied under Henry Morland.

His prints are large and coarse, but good in contrasts of light and shade. They are pure mezzotint, unassisted by any other work.

George Dawe, R.A., the portrait-painter, was the son of Philip, and is said to have engraved mezzotints at the age of fourteen. He only engraved a few plates, but these are good and strong. He was particularly successful in his prints after Sir H. Raeburn, R.A., whose powerful pictures lend themselves especially well to Dawe's broad, strong manner.

Charles Townley was a miniature painter, as well as an engraver in stipple and in mezzotint.

Sir Joshua Reynolds

S. Cousins

The morning Love

He was a son of James Townley, Headmaster of Merchant Taylors' School, and was born in 1746.

Townley studied painting in Italy and at Berlin, where he engraved several portraits. He was a member of the Royal Academy of Painting at Florence. His mezzotint work is not good, his textures are woolly, and there is an utter want of finish without any compensating power.

Townley engraved mezzotints after his own drawings and the work of Sir P. Lely, G. Romney, J. Hoppner, R.A.; J. Opie, R.A.; R. Cosway, R.A., and others; and his prints were published by himself at 'No. 7 New Bond Street,' 'No. 75 near the Adelphi, Strand,' 'Arlington Street Piccadilly,' '38 Greek Street Soho,' 'No. 15 Duke Street Piccadilly,' or 'No. 19 Panton Square Haymarket.' Others were issued chiefly by 'W. Richardson, York House 31 Strand,' or 'John Boydell in Cheapside.'

William Dickinson engraved both in mezzotint and stipple. For his work he was awarded a premium by the Society of Arts in 1767. He engraved several caricatures. His mezzotints are clear and brilliant, and his use of the scraper is particularly skilful, showing well the brush-marks of the original. He ultimately became a print-seller. Dickinson's most successful mezzotints are those after Sir Joshua Reynolds or Romney, many of which are printed in a rich brown ink. One of Jane, Duchess of Gordon, is especially good. He also published several quite small prints that are clear and bright.

Dickinson engraved a large number of mezzotints chiefly after G. Morland, B. West, P.R.A.;

H. W. Bunbury, Sir J. Reynolds, P.R.A.; G. Romney, T. Gainsborough, R.A.; R. E. Pine, and the Rev. M. W. Peters, R.A. His prints were mostly published by himself either from 'No. 180 near Norfolk Street Strand,' 'Litchfield Street, Soho,' or 'Henrietta Street, Covent Garden.' After 1778 he published several in connection with Thomas Watson from 'No. 158 New Bond Street.' Other prints were issued by 'Carington Bowles No. 69 in St. Paul's Church Yard,' 'W. Richardson York House No. 31 Strand,' Messrs. Colnaghi and Co., Cockspur Street, and others.

James Watson was a native of Ireland, and is said to have studied under his eminent compatriot James MacArdell. Watson engraved a large number of portraits in mezzotint, particularly after Sir A. Vandyck, Sir P. P. Rubens, Sir J. Reynolds, P.R.A., and T. Gainsborough, R.A., always with conspicuous taste and skill. Some of these portraits are engraved on a large scale, among which is a particularly charming one of Madame de Pompadour.

Watson's work is delightful; his graining is exactly suited to his subjects, and many of his prints are printed in a rich brown ink. His style is remarkable for its delicacy and the perfection of the workmanship, which has very little supplementary engraved work. It is said that rather than make much correction or alteration on a plate, Watson preferred to engrave it entirely anew.

Besides his many portraits, Watson engraved a few subject pieces after Franz Hals, G. Schalcken, G. Metzu, and other Dutch painters.

Sir Joshua Reynolds

F. Bartolozzi

J. AND T. WATSON

Watson's prints were published by himself at 'Queen Anne Street near Titchfield Street Oxford Road'; 'James Bretherton No. 134 New Bond Street'; Robert Sayer, Carington Bowles, Boydell, and others. His daughter Caroline, after his death, became a well-known engraver in the stipple manner.

Thomas Watson engraved both in stipple and in mezzotint, but his work is not particularly good in either manner. His portraits in mezzotint are perhaps his best work, and in these there is a certain power, but the grain used is coarse and too large. He engraved chiefly after Sir P. Lely, Sir J. Reynolds, P.R.A.; Sir N. Dance-Holland, R.A.; B. West, P.R.A.; F. Kobell, and G. Willison, both portraits and subject pieces.

T. Watson's prints were mostly published by himself either at 'No. 142 New Bond Street,' 'No. 33 Strand London,' 'at the Fleece in Windmill Street Golden Square,' or in conjunction with W. Dickinson at 'Henrietta Street Covent Garden.'

Jonathan Spilsbury was a painter in oils as well as a miniaturist. He also engraved several fine mezzotints, some of which are of great excellence. He engraved particularly after Sir A. Vandyck, Sir J. Reynolds, P.R.A.; Angelica Kauffmann, R.A.; B. Killingbeck, W. Hoare, R.A., or Miss K. Read, and sometimes after his own drawings. His work is always delightful.

The majority of his prints were published by his brother John from 'Russell Court Covent Garden.' Others were issued by 'B. Killingbeck at Mrs. Tottons Mount Street, Berkley Square

London,' 'Robt. Sayer & Co., Fleet Street London,' 'Carington Bowles No. 69 St. Paul's Church Yard,' J. Boydell, and others.

Spilsbury also engraved some subject pieces after his daughter, Maria Spilsbury, Sir P. P. Rubens, G. Metzu, and others. His beautiful engraving of Miss Esther Jacobs, after Sir J. Reynolds, received the highest premium granted by the Society of Arts in the year 1761.

His work is delicate and beautiful, and is a little touched with the burin here and there.

William Humphrey was an engraver who also worked in stipple and etching. In 1765 he was awarded a premium by the Society of Arts for a mezzotint after Rembrandt.

His portraits are engraved chiefly after his own work or that of Sir G. Kneller, J. Hoppner, R.A.; R. Cosway, R.A.; R. E. Pine, or R. Dunkarton.

Humphrey eventually became a printseller, and had an extensive connection as an art dealer with the Continent. He is supposed to have published a number of J. R. Smith's plates after they had become worn.

He published most of his prints himself at 'Gerrard Street Soho.' Others were issued by 'Robt. Sayer No. 53 in Fleet Street,' or 'E. Eynon behind the Royal Exchange.'

John Finlayson often worked on large mezzotint plates. Some of these vary from about fourteen to twenty-one inches in height, and have corresponding breadth. They are well and strongly engraved, but the grain used for most of them is too fine—often the case with large mezzotints. On the other hand, the smaller engravings show

Sir Joshua Reynolds.

Miss Farren

Sr. Joshua Reynolds. J. Spilsbury.

The Countess of Ancrum.

a coarse grain and are also coarsely finished. His work on the whole is strong and good.

Finlayson's portraits bear dates ranging between 1765 and 1773. They are chiefly after Sir J. Reynolds, P.R.A.; J. Zoffany, R.A.; C. Janssen, or N. Hone, R.A. Most of the prints were published by Finlayson himself either at 'No. 8 Orange Street Leicester Fields,' or 'at the Golden Lamp Berwick Street Soho.'

John Dixon was a native of Dublin, and studied at the Dublin Academy under the tuition of Robert West, beginning his career as an engraver on silver plate. He came to London about 1765, and shortly afterwards became a member of the Incorporated Society of Artists. His best-known mezzotint is a portrait of David Garrick as Richard III., after Sir N. Dance-Holland, R.A.

Dixon's work is fine, yet strong, soft, and rich. There is much engraving with it. His prints are sometimes printed in rich brown ink, and generally they are deficient in half-tones.

Latterly Dixon came into a fortune by right of his wife, but still continued his work on mezzotints as a labour of love. His portraits are chiefly after his own work or that of Sir G. Kneller, Sir J. Reynolds, P.R.A.; T. Gainsborough, R.A.; Sir N. Dance-Holland, R.A.; R. Cosway, R.A.; or T. Hudson. His subject pieces are mostly after Rembrandt or Franz Hals.

Dixon's prints were published by himself at 'Broad Street opposite Poland Street near Carnaby Market'; 'Ryland & Bryer at the King's Arms in Cornhill'; 'John Bowles at No. 13 in Cornhill London,' and others.

Richard Brookshaw is chiefly known by his fine mezzotint portraits of members of the French royal family—Marie Antoinette and the Dauphin particularly. These two, and many others, were engraved in Paris, and published there about 1773, but some of them were also published in London.

Brookshaw engraved as well several plates of small size after popular engravers, MacArdell and others. His portraits are mostly after Sir J. Reynolds, P.R.A.; R. E. Pine, F. Cotes, R.A., and A. Ramsay; and his subject pieces after Sir A. Vandyck, Van Ostade, or F. Kobell.

Brookshaw's work is of high quality, but marred, I think, by the peculiar right-angled grain he used for his grounds. This ground is sometimes strongly marked, but in other cases it is fine and not very apparent. On some of his mezzotints, on the other hand, he used what may almost be called an 'amorphous' grounding, resembling the modern kind known as a 'sandpaper grain,' that is to say, one which shows no structural marks, but is altogether irregular and coarse. A photogravure has the same formless grain, but in this case it is very fine indeed.

The French engravings are the best of Brookshaw's work, and they vary much in merit, and there is always a good deal of supplementary line engraving with them all.

Brookshaw's prints were published in London by 'Ryland and Bryer at the King's Arms in Cornhill,' 'Robt. Sayer No. 53 Fleet Street,' 'John Bowles No. 13 in Cornhill,' and others.

Isaac Jehner was a painter and engraver, and settled at Exeter about 1780. He was born in

Westminster, the son of a German, and in consequence of an accident in early childhood, he was deformed for life. He was a Freemason, and on one of his prints, a portrait of Richard Bartlett, he signs himself 'Servant and Brother in the year of Masonry 5789.' He worked for a time as an assistant to William Pether.

Jehner's mezzotints are remarkable for their extremely fine finish. They are few and rare. The best-known of them is probably 'The Girl with a Muff,' after Reynolds. A series, 'The Seasons,' after Breughel, well shows the delicacy of Jehner's execution; and the same quality is found in most of his work, but with it is observable a certain weakness.

He engraved chiefly after his own work or that of Sir J. Reynolds, P.R.A.; R. Cosway, R.A.; T. Parkinson, W. Parry, A.R.A., or W. Whitby; and his prints were published by himself at 'No. 43 Fleet Street,' or 'Bear Street Leicester Fields,' or else by 'J. Lockington, Shug Lane Piccadilly.'

Elizabeth Judkins was a pupil of James Watson, the mezzotint engraver. She engraved very successfully after Sir J. Reynolds, P.R.A.; Miss K. Read and F. Cotes, R.A. Her prints were published by 'James Watson, No. 45 little Queen Ann Street,' or by 'Robt. Sayer, No. 53 Fleet Street.'

Miss Judkins was the best of a small band of lady engravers in mezzotint, all of whom were fairly successful, but none of them engraved many plates. Her engraving of Mrs. Abington, after Sir Joshua, is a very fine piece of work indeed. It is so good that J. Chaloner Smith, referring to

Watson, her teacher, says, 'it is difficult to suppose that it was not produced by his experienced hand.'

Her work, as judged by the very few prints she has left, is very skilled, soft, and pure mezzotint. It is curious that an art like mezzotinting, which is in all ways quite suited to the powers of feminine fingers, should not have been more followed by ladies.

Caroline Kirkley was another lady engraver in mezzotint, but she only engraved one plate, as far as is known—a portrait of Sir Joshua Reynolds, after a painting by himself.

Robert Dunkarton engraved several small portraits for book illustrations. Most of these were prepared for Clarendon's *History of the Rebellion*, Burnet's *History of his own Time*, or Woodburn's *Portraits of Illustrious Characters*. He also did some of the mezzotinting for J. M. W. Turner's *Liber Studiorum*. He was for a time a pupil of W. Pether.

Dunkarton's work varies considerably in merit. Some of it is particularly good, but most of his plates are hard and deficient in half-tones. He engraved a considerable number of excellent mezzotint portraits of the usual size, between 1770 and 1811. Being a portrait-painter as well as an engraver, Dunkarton engraved several portraits after his own work, as well as that, principally, of Sir J. Reynolds, P.R.A.; G. Romney, J. S. Copley, R.A.; Sir W. Beechey, R.A.; the Rev. M. W. Peters, R.A., and A. W. Devis. Besides these, he engraved a few large subject pieces after Guercino and A. de Gelder.

Dunkarton's prints were chiefly published by

Sr Joshua Reynolds

Mrs Abingdon

himself at 'No. 452 opposite Villiers Street Strand,' or by 'J. S. Copley, George Street, Hanover Square'; 'Colnaghi & Co. No. 23 Cockspur Street London,' or John Boydell.

James Walker engraved after G. Romney with conspicuous ability and success. He is noted as having been engraver to the Empress Catherine of Russia, and to 'his Imperial Majesty Alexander the First.' He was also a member of the Imperial Academy of Art, St. Petersburg, and engraved and published several of his plates in Russia.

He was the most distinguished of the fortunate pupils of Valentine Green, and probably worked with him somewhere about 1770, and shortly after this time he went to Russia, returning in 1802. The ship in which his plates were being sent back to England foundered off Yarmouth, and they were lost.

Besides Romney, Walker engraved mezzotints after several other artists, but in no case has he favoured any of them more than once. Among these are Titian, Rembrandt, R. Cosway, R.A.; J. Northcote, R.A., and F. Wheatley, R.A. The prints are published by 'James Walker, St. Petersburg'; 'J. Walker, No. 49 Upper Mary-le-Bone Street, near Titchfield Street'; 'No. 51 Great Portland Street'; or 'No. 50 Frith Street, Soho'; 'William Faden, Charing Cross'; J. Boydell and others. He engraved also a few fine subject pieces after Snyders, Northcote, and other artists.

Walker's work is very good, and there is plenty of it.

John Jones engraved in mezzotint and stipple. His works were issued between 1774 and 1791.

Some of them are very good and strong, but, as a rule, wanting in finish. Jones was appointed engraver to the Prince of Wales in 1790, and was also engraver to the Duke of York. Many of his prints are in brown ink; the grain used in the mezzotinting is coarse, and the work upon the plates has probably been very quickly done. The portrait of Mrs. Davenport, after G. Romney, is one of the most pleasing of his plates.

His son George was a well-known battle painter, and was elected a member of the Royal Academy in 1824.

Jones engraved a large number of portraits, chiefly after Sir J. Reynolds, P.R.A.; G. Romney, T. Gainsborough, R.A.; Sir H. Raeburn, R.A.; H. Singleton and J. Hoppner, R.A. His prints are issued mainly by himself from 'No. 75 Great Portland Street,' or 'No. 63 Great Portland Street Marylebone,' but others were published chiefly by 'Ann Bryer, No. 5 Poland Street Soho'; 'W. Richardson No. 68 High Holborn,' or Messrs. Boydell.

George Romney, a native of Lancashire, was the son of a cabinet-maker, a yeoman farmer, in whose workshop the boy learned carpentry, carving, and inlay work, and especially became proficient in the difficult art of making violins, encouraged thereto by his ardent love of music. He early showed great talent with the pencil, and was apprenticed to an itinerant portrait-painter, Edward Steele, in 1755. After some travelling about, Romney set up at Kendal as a portrait-painter and succeeded fairly well, painting many of the local gentry. Not feeling, however, that his talents

could find proper appreciation in the provinces, Romney moved to London in 1762, where he remained for a time and then travelled abroad; and on his return in 1775, he established himself at No. 32 Cavendish Square, and became the most fashionable portrait-painter of the day, rivalling successfully even Sir Joshua Reynolds. Between these two artists there was little sympathy.

Romney painted Lady Hamilton not only as herself, but in numerous other characters, and his paintings of her are all very beautiful. He painted several of the pictures for Boydell's *Shakespeare*. Unlike many of his contemporaries, Romney painted all his pictures entirely with his own hand, but trained several pupils. His work was engraved in mezzotint chiefly by J. Jones, J. R. Smith, J. Walker, W. Dickinson, and John Dean.

John Dean was a pupil of Valentine Green. His prints were issued between 1776 and 1789. He published most of them himself either from 'No. 12 Bentinck Street,' '27 Berwick Street,' or 'Church Street,' all in Soho. A few others were published by 'J. Easton, Salisbury,' and 'J. Walker, No. 13, Parliament Street.' He engraved both portraits and subject pieces. The portraits are mostly after Sir J. Reynolds, *P.*R.A.; T. Gainsborough, R.A.; J. Hoppner, R.A.; G. Romney and J. Russell, R.A., or R. Livesay, and some of the subject pieces are after G. Morland.

Dean is considered to have been especially successful in his mezzotints after Romney. In this he shares his reputation with J. Walker, who was also one of Green's pupils, and engraved more of Romney's pictures than Dean.

Dean's mezzotints are always charming. They are extremely delicately handled, but at the same time are full of life and brilliancy. They are all pure mezzotint, unaided by any other kind of supplementary work. He engraved several delightful child subjects after Sir Joshua Reynolds, and others after George Morland. The inking is sometimes in brown ink, and several of the engravings after Sir Joshua are printed in coloured inks. It is not now possible to be sure whether these were made at Dean's time or afterwards.

The grain used by Dean is a fine one, and shows broken lines laid at right-angles to each other, a style of grounding that is rarely successful. The grounds have never been strongly laid, although the small rouletted work in some places is strong enough. The scraped work is always excellent, and there is very little burnishing indeed. Dean's prints are now very rare, and good impressions will increase much in value: they were not abundant at any time.

John Raphael Smith belonged to a family of artists. He was a younger son of Thomas Smith the landscape-painter, known as 'Smith of Derby.' His brother and sister were both artists, one painting in miniature and the other in ordinary water-colours, and his own son and daughter also followed the profession of art. J. R. Smith began life as a linen-draper at his native town, Derby, where he was born in 1752. Thence he came to London in 1767, and, while still working as a draper, he added to his income by painting miniatures. Soon, however, he found in himself a greater aptitude for engraving on metal, for which

Sir Joshua Reynolds.

Lady Hart

his miniature training had already to a great extent prepared him, and he worked very successfully and profitably both in stipple and in point. From these styles he presently proceeded to engrave in mezzotint, and for this he quickly discovered that he possessed special qualifications, and in 1778 he was fully acknowledged as one of the foremost engravers in that manner. Like many others, Smith found his highest inspiration in the work of Sir Joshua Reynolds, and he has left us a splendid collection of mezzotints of the very highest excellence in every way after this master. Smith was 'Engraver to his Royal Highness the Prince of Wales,' and he was also a publisher and dealer in prints.

He was a friend of George Morland the artist, and, like him, was a man of pleasure and irregular life, the pernicious effects of which show in his later drawings, but never in his mezzotints, as he left off engraving before the results of his intemperance had adversely affected his artistic powers. In this later period he made numbers of portraits in chalks, many of which were exhibited at the Royal Academy Exhibitions from 1779 to 1790. He is said to have been able to finish one of these chalk portraits, several of which are in whole-length, in an hour, so, like his friend Morland, Smith must have been an exceptionally rapid worker.

Smith engraved portraits largely after his own work, and also after Sir J. Reynolds, P.R.A.; T. Gainsborough, R.A.; Sir T. Lawrence, P.R.A.; G. Romney, J. Hoppner, R.A.; R. Cosway, R.A.; J. Downman, A.R.A.; Angelica Kauffmann, R.A.,

and a host of others. He also engraved several fine subject pieces, chiefly after G. Morland, H. Fuseli, R.A.; Joseph Wright and B. West, P.R.A.

Smith published the greater number of his prints himself, either at 'No. 31 King Street Covent Garden,' 'No. 83 opposite the Pantheon Oxford Street, London,' or 'No. 10 Bateman's Buildings Soho.' Others were published by 'Wm. Humphrey at the shell Warehouse opposite Cecil Court, St. Martin's Lane,' and many more.

Smith used a strong and broad grain in nearly all his mezzotints. There is no fine, soft grain anywhere, but he has fully succeeded in giving softness where he required it by means of his very skilful use of the scraper. Having the strong grain, he has also been able easily to produce dark spaces of great depth and richness wherever he wanted them, and the tones between the two are charmingly graduated. He was fond of brown ink, and generally used it, and the inking of his plates is always admirable. His grounds are always most carefully and beautifully laid, and he uses his scraper just as easily as if it were a brush, to do which successfully—enough, yet not too much—requires the greatest skill.

Altogether the best of Smith's engravings were after the work of Sir Joshua Reynolds. Several of them are strong and brilliant portraits of men, and among the number of beautiful portraits of ladies after this artist may be particularly mentioned the charming child portrait of Lady Catherine Pelham-Clinton, and the now most valuable of all mezzotints, that of Mrs. Carnac. The two well-known and beautiful mezzotints of Lady Hamilton, one as a 'Bacchante,'

Sir Joshua Reynolds. John Simon

Sir Joshua Reynolds

Lady Catharine Pelham-Clinton.

after Sir J. Reynolds, and the other as 'Nature,' after Romney, were both engraved by Smith. Both of these were often printed in colour.

Among the subject pieces is a particularly fine engraving of the 'Slave-Trader,' after George Morland, and several remarkable plates after H. Fuseli, R.A. Smith engraved a set of large female heads after his own drawings: they are something in the style of Frye, and about the same size. These heads are not particularly good, but they are far better than some quite small plates that he also engraved after his own work. In some of the quite small prints the work is by no means satisfactory. They may have been early attempts, and are considerably touched up with a burin, a proceeding which Smith very rarely took advantage of in his best work.

Romney has been particularly fortunate in Smith's rendering of his pure and delicate work. A few of Smith's mezzotints were printed in colour, but whether this was done in his time it is difficult to say. Most of these are largely touched up by hand.

Smith taught several pupils, some of whom afterwards attained celebrity, notably John Young, W. Ward, and S. W. Reynolds. Among them also was Jane Thompson, one of the few lady mezzotinters of the eighteenth century.

Sir Thomas Lawrence was the son of a presbyterian minister at Bristol, a man of varied tastes and low habits, who finally became an innkeeper. Young Lawrence showed a great facility for art at a very early age, and amused his father's customers by taking their portraits. The Lawrences lived at

Devizes for a while and then settled at Bath, where Thomas materially augmented the family income by the aid of his pencil. He worked at first in pencil and in crayon, and made excellent and beautiful portraits. At the age of twelve Lawrence set up a studio for himself, and in 1784 he obtained a premium from the Society of Arts for some copies from the antique.

At the age of seventeen Lawrence began painting in oils, and in 1787 he came to London, settling his family in Duke Street, St. James's, and having a studio in Jermyn Street, whence he presently moved to 24 Old Bond Street. He was a friend of Sir Joshua Reynolds, who thought most highly of him, and, indeed, his handsome person and personal charm rendered him welcome wherever he went. He painted portraits of the king and other members of the royal family, and of numbers of the English aristocracy, and his pictures were regularly exhibited at the Royal Academy.

In 1791 Lawrence was elected a supplemental associate of the Royal Academy, and next year he was made 'Portrait-painter in Ordinary to the King.' In February 1794 he was elected a Royal Academician, and in 1815 he received the honour of knighthood from the Prince-Regent. In 1820 he was elected President of the Royal Academy, in succession to Benjamin West, and George IV., on his accession, re-enacted his appointment as 'Portrait-painter in Ordinary to the King.'

Not only did Lawrence paint very many portraits, but also numbers of subject pictures, in

some of which he was accused of plagiarising Fuseli. Honours and decorations were showered upon him by foreign countries as well as at home, and he enjoyed great wealth and distinction, but in spite of all, he was a bad manager and continually in debt.

Lawrence was a great collector of pictures, drawings, and art treasures generally. He died in 1830. His work has been largely engraved in mezzotint, chiefly by J. R. Smith, J. and W. Ward, G. Grozer, W. Dickinson, and J. Young, and in later times by Samuel Cousins.

John Murphy was a native of Ireland, and engraved both in stipple and in mezzotint. His works are rare, and his mezzotints are remarkable for the great skill with which they are engraved, and the brilliancy and power of the prints made from them. If Murphy had only engraved more largely, he would certainly have been considered one of our finest mezzotinters, as the quality of his work is always high.

Murphy engraved fine subject pieces after the old masters as well as B. West, P.R.A.; J. Northcote, R.A.; G. Stubbs, A.R.A., and T. Stothard, R.A.; and portraits chiefly after Sir J. Reynolds, P.R.A.; G. Romney, J. Hoppner, R.A.; R. Cosway, R.A., and others. His prints were published by himself at 'No. 26 Upper Berkeley Street, Edgeware Road'; 'No. 4 Air Street Piccadilly,' or 'No. 18 Warwick Street Golden Square,' or else by 'Edw. Foxhall, Old Cavendish Street'; 'W. Dickinson, No. 158 Bond Street,' John Boydell and others.

William Doughty has left a few very fine

mezzotint engravings after Sir Joshua Reynolds, to whom he was for a time a pupil. Doughty was intended for a portrait-painter, but never succeeded well enough to justify his continuing in this profession, although Sir Joshua seems to have thought highly of his powers. As a mezzotinter Doughty was very successful, but his work is scarce and there is very little of it. Some of his grounds are very curiously laid, and resemble sandpaper grain. In other cases his graining is large, effective, and well managed. He used sometimes a rich brown ink.

Doughty's prints were published by himself at '4 Little Tichfield Street Cavendish Square,' or by 'Thos. Watson, No. 33 Strand.'

During the last twenty years of the eighteenth century Joseph Grozer engraved several mezzotints of much merit. He was also an engraver in stipple. His portraits are after Sir J. Reynolds, P.R.A.; Sir T. Lawrence, P.R.A.; G. Romney, J. Downman, A.R.A., and others, and he also engraved some subject pieces after G. Morland. His earliest dated print bears the date 1784.

Grozer's mezzotint work is very good. The grounding is like a series of dots—a sort of close pointillé. It is strong and brilliant, and several of the prints are in a rich brown ink. Sometimes his mezzotints are found admirably printed in colour, especially those published by Dauloux.

Grozer published several of his prints himself at 'No. 8 Castle Street Leicester Fields,' and others were issued by 'W. Dickinson, Engraver, No. 158 Bond Street,' 'William Austin, Drawing Master, Engraver and Print Merchant, No. 195

Piccadilly near St. James's Church,' or 'No. 41 St. James's Street,' 'H. Dauloux, No. 50 Leicester Square,' and others.

Gainsborough Dupont was a portrait-painter, and also engraved mezzotints. He was a nephew of Thomas Gainsborough, R.A., much of whose later work he finished, and his engravings after Gainsborough's work are of high merit—strong, brilliant, and masterly. He has left only a few rare specimens of his mezzotints. They are all after Gainsborough, and are published by the engraver at 'No. 87 Pall Mall London,' 'R. Sayer, Grafton Street Fitzroy Square,' or 'B. Beale Evans in the Poultry, London.'

Dupont exhibited for the first time at the Royal Academy in 1790.

Although Sir Joshua Reynolds had several rivals, no one of them so nearly approached him in skill as Thomas Gainsborough, because, although a notable landscape-painter, he was also a portrait-painter of nearly, if not quite, as much genius as the President himself. Gainsborough's portraits have always been very highly esteemed and upheld by mezzotint engravers.

Gainsborough was the son of a wool-merchant of Sudbury, in Suffolk, and at an early age showed much talent for drawing. In his fifteenth year, in 1742, he was sent to London to a silversmith, where he learned engraving on metal, and he also etched and made a few aquatints. He studied for three years under the care of Frank Hayman, an artist, after which he returned to Sudbury.

He lived for a time at Ipswich, and painted several portraits as well as landscapes of great

merit, and in 1760 he removed to Bath, where he immediately rose into great repute. He was elected one of the original members of the Royal Academy in 1768, but seems to have had so many disagreements with the President, Sir Joshua Reynolds, that his contributions to the exhibitions were never so numerous as they should have been.

His pictures are never signed. In 1774 Gainsborough settled in Schomberg House, Pall Mall, where he lived during the most successful period of his life. Here he painted the celebrated portrait of the Duchess of Devonshire in a large hat, as well as the 'Blue Boy,' now at Grosvenor House, painted specially to annoy Sir Joshua Reynolds, who had said that the masses of light in a picture should always be of a 'warm, mellow colour.'

Before his death in 1788 Gainsborough became reconciled to Sir Joshua, who afterwards delivered a eulogy of his work to the students of the Royal Academy.

He was chiefly engraved in mezzotint by Gainsborough Dupont, J. R. Smith, Valentine Green, and J. Watson.

Charles Howard Hodges studied art in Holland about the end of the eighteenth century, and settled there as a portrait-painter in crayons and an engraver in mezzotint. He enjoyed much consideration in the Netherlands, and was one of the Commissioners sent by that country to recover the pictures taken away by Napoleon. At Amsterdam Hodges acted as art agent for England, in company with W. Humphrey, a dealer in prints and a fellow-engraver in mezzotints.

Sir Joshua Reynolds

Miss Gunston's Honour

C. H. HODGES

Hodges is supposed to have been a pupil of J. R. Smith, who published some of his mezzotints, and he appears to have profited well by his master's able instruction, as his work is always remarkably good; indeed one of his engravings, after a drawing of his own—a portrait of the Grand Pensioner Rutger Jan Schimmelpenninck—is well known for its exceptionally beautiful workmanship and marvellous finish.

Hodges used a broad, rich grain for his grounds, and it is always admirably managed; the modelling in the faces is masterly and powerful, and most of the prints have supplementary roulette work upon them, and the definite places and outlines are often marked with close dotted lines.

Hodges engraved chiefly after his own work and that of Sir J. Reynolds, P.R.A.; G. Romney, J. Hoppner, R.A.; Sir W. Beechey, R.A.; G. Stuart, R. Smirke, R.A., or J. Rising; and his prints were published mostly by himself 'at No. 90 Carey Street,' 'W. Dickinson No. 24 Old Bond Street,' 'J. R. Smith No. 83 Oxford Street,' 'I. Rising No. 35 Leicester Square,' 'G. Cowen at T. Macklin's Poets Gallery Fleet Street,' or Messrs. Boydell.

Charles A. E. Turner, born at Old Woodstock, in Oxfordshire, in 1774, was an engraver in several styles, and always with marked success. He worked admirably in stipple; he was an adept with the etching-needle and a clever aquatinter, as well as a master in mezzotint.

Turner entered the Academy schools in 1795, and was for a time employed by Messrs. Boydell. His mezzotints, done at a later period, comprise

many very important plates. To him we owe the splendid group of the Marlborough family, after Reynolds; 'The Beggars,' after W. Owen, R.A.; and J. M. W. Turner's 'Shipwreck,' a magnificent plate. He also engraved other large plates after John Martin, W. Owen, R.A.; T. Stothard, R.A., and several after the old masters; landscapes after Claude; fine animal pieces after Franz Snyders, Bewick, C. H. Schwanfelder, Beringer, Elmere, and many more. He also engraved numbers of portrait engravings, chiefly after J. Hoppner, R.A.; Sir T. Lawrence, P.R.A.; Sir C. L. Eastlake, P.R.A.; Sir H. Raeburn, R.A.; A. Ramsay, and others. Among his miscellaneous mezzotints are a few large heads about the same size as those engraved by T. Frye, and these are the least pleasing of his work; there are also numbers of quite small plates, Cupids and portraits, all delightfully engraved. Most of the plates have been strongly etched before the mezzotinting was begun, but this preliminary work was not always done entirely by Turner himself, as he was often assisted by an etcher of the name of John Bull.

Turner mezzotinted the first twenty plates, as well as a few of the latter ones, of the *Liber Studiorum* for his illustrious namesake and relative, J. M. W. Turner, under whose will he was one of the trustees. In 1812 he was appointed 'Engraver in Ordinary to the King,' in 1828 elected an associate of the Royal Academy; he died in 1857.

Many of Turner's prints are in a rich brown ink, and some were printed in colour, but when this was done it is impossible to say.

John Young was a pupil of J. R. Smith, and

in 1789 was appointed 'Mezzotint engraver to the Prince of Wales,' and in 1813 he became 'Keeper to the British Institution' in succession to Valentine Green.

One of Young's most popular engravings is called 'The Set-to,' after T. H. Mortimer, A.R.A., and represents the commencement of a fight between Broughton and George Stevenson. It is well drawn and well modelled, but is a disagreeable subject. He also engraved large subject pieces after J. Zoffany, R.A.; G. Morland and B. West, P.R.A., as well as portraits after Sir T. Lawrence, P.R.A.; G. Romney, J. Hoppner, R.A.; W. Owen, and several more. In 1815 Young published a remarkable set of thirty portraits of the Emperors of Turkey printed in colours, the first plates to be regularly issued in this way. They are very rare, and I have not been able to see any examples of them.

Young's work is pure mezzotint, with a little additional definition given by means of a fine roulette. In many cases the grain of the mezzotinting is large and left rather dark, and the modelling of the faces and figures is good and strong.

Young's prints were published by himself from several addresses: 'No. 14, or No. 65, Charlotte Street Fitzroy Square,' 'No. 7, Cockspur Street Great Hay Market,' 'No. 58 Upper Charlotte Street Fitzroy Square,' 'New Store Street Bedford Square,' or 'No. 28 Newman Street.' A few others were published chiefly by 'P. Garot, Printseller, South Hanover Street,' 'Thos. I. King No. 9 New Store Street Bedford Square,' or 'T. Simpson St. Paul's Church Yard.'

John Hoppner has been much favoured by mezzotint engravers, his work being well adapted for reproduction in that medium. He was the son of German parents, and a chorister in the Chapel Royal in 1768 or thereabouts. George III. helped him with funds to pursue his artistic studies. In 1775 he was a student in the Royal Academy schools, where he gained several premiums for drawing and painting. In 1785 he painted portraits of the royal princesses, Sophia, Amelia, and Mary, and in 1789 he was appointed 'Portrait-Painter to the Prince of Wales.' In 1795 he was elected an Academician. Sir Thomas Lawrence and Hoppner at this time divided honours, but Hoppner's death, in 1810, left Lawrence undisputed place as our first portrait-painter.

Hoppner's portraits are remarkable for the beauty of the landscape backgrounds, he having begun his artistic career by painting landscapes, and always liked them. His pictures are not likely to last well because, like Sir Joshua Reynolds, he used mediums which soon lose their virtue.

He was chiefly engraved in mezzotint by J. Young, J. Ward, W. Ward, and J. R. Smith.

CHAPTER IV

Mezzotint engraving in the nineteenth century. The work of S. W. Reynolds, J. M. W. Turner, W. Say, G. Clint, T. G. Lupton, W. and J. Ward, D. Lucas, Samuel Cousins, C. W. Campbell, Frank Short, John D. Miller, Gerald P. Robinson, Miss E. Gulland, R. S. Clouston, and Norman Hirst.

DURING the nineteenth century a good deal of mezzotint work was done in England, and a few names stand out as being of much renown. Of the earlier engravers William Say is the most remarkable, because he was the first to make a mezzotint upon a steel plate, which he did in 1820, and thereby foreshadowed the pernicious steeling of copper plates.

Late in the preceding century, and in the earlier part of the nineteenth, S. W. Reynolds, a mezzotinter of immense energy and great skill, engraved numbers of fine portraits, many of which are from his own studies. Then also, early in the century, J. M. W. Turner produced his *Liber Studiorum*, which will always be a very important example of landscape work executed in mezzotint, although really there is quite as much work of other kinds as these remarkable plates. Landscape-painting was much studied in England during the nineteenth century, and it was almost

inevitable that engravers in mezzotint should also try their skill in this direction.

T. G. Lupton and David Lucas both did their best to popularise landscape in mezzotint, and both of them worked on steel. Of the two, I think Lupton succeeded the better, but this may be partly because he used a lighter ink. Lucas nearly always used a very black ink, and the general impression given by his landscapes is that they are much too dark.

In recent times Mr. Frank Short has engraved some plates, from sketches by J. M. W. Turner, in the manner of the *Liber Studiorum*, and these are quite beautiful, and as good in every way as any of the original plates.

Samuel Cousins brings us up to present times, and in his technical mannerisms, as well as his general method of treating his subjects, he has a large following among present-day engravers. His style is clear and brilliant, and his engravings will be deservedly popular for a long time to come. Cousins is no unworthy guide. His work is sincere and delightful, but it is very largely assisted with auxiliary work from the etching-needle and the burin. Delicacy and fine finish are characteristic of all his mezzotints, and if it may be permitted to find fault with one so near to us, I should say that most of the plates are over elaborated and finished to the verge of weakness. His tendency to small work may perhaps be due to some extent to the fact that he worked for some time as a miniaturist.

Modern mezzotint work in England varies much in quality. Some is good and some is bad,

but conditions generally are not now so favourable for mezzotints as they were in the eighteenth and early nineteenth centuries.

Altogether I feel that the art of the mezzotint engraver is passing through a very critical period, from which it may emerge triumphant by reason of the great excellence of some of its exponents, or, on the other hand, it may be finally overcome before long by its many adversaries.

Not only is there a distinct paucity of high-class engravers, but there is also a want of a properly appreciative public, as well as a most formidable and direct competitor in the 'photogravure.'

What with the initial payment to the original artist for the right of reproduction of a certain picture, the fee to the engraver and printer and other incidental charges, a publisher needs to be a man of much courage, as well as the possessor of a deep purse, before he can undertake the publishing of an important plate. I cannot help thinking that the payments to the artist and the engraver would be more satisfactory in all ways if they were more largely arranged on the principle of royalties on actual sales. A publisher would then be readier to venture on the engraving and publishing of a picture which might quite possibly catch the public taste and be very successful. It seems to me that the principle of payment of capital sums for a doubtful return tends to check the publication of numbers of engravings which might do credit and be profitable to every one concerned.

As to the second point, the possibility of producing prints, closely resembling mezzotints, by

means of a photographic process directly from original paintings, is now to be seriously reckoned with.

By means of the 'photogravure' process a copy can be made from an original painting at a comparatively small cost, and such prints compete directly and very formidably with mezzotints on their own ground. The best prints made by this process are very like mezzotints, and are frequently so considered. An instance occurred quite lately where a remarkably good 'photogravure,' made directly from a painting, was described in the daily press as a 'mezzotint engraved on steel.'

Photogravures, like mezzotints, are usually printed in monotone, but they can also be equally well printed in coloured inks if it is considered desirable. The inks, however, which are normally used for printing photogravures, are of a thicker sort than those used for mezzotints, and it may be to some extent due to the use of this denser ink that such prints are often disappointing in the more delicate half-tones.

The possibility of 'photogravure' rests upon the discovery that a film of gelatine can be so prepared that by the action of light it is rendered more or less insoluble. In this way, such a film fixed upon a copper plate, and subjected to the action of actinic light reaching it through an ordinary positive, becomes hardened in some places, while remaining soluble, or partly so, in others, and it can be soaked off in exact accordance with the solubility or non-solubility remaining in it.

The plate, covered with its modified film, is

then treated with acid in the same way as an etched plate would be, and wherever the acid can reach the copper it bites it away, in proportion as it is protected or not, and the result is an etched plate of more or less imperfection.

Although the burr which is characteristic of a mezzotinted plate is entirely wanting in an etched plate, nevertheless in very dark places a certain roughness exists, which when filled with a thick ink will give an impression having considerable depth, but if unassisted by some further working the velvety richness of a dark mezzotinted space is never approached. The process is still being improved upon, and I do not think it has by any means reached its final stage. There is yet room for improvement in orthochromatic plates, and there is also room for more system in the re-touching, on mezzotinting principles, of the copper plate after it has been etched.

Prints made from an untouched plate etched by the photogravure process are too flat in tone, and usually too dark; but another process is here utilised which can remedy both these defects to any desired extent. A skilled mezzotint engraver works carefully on the lines laid down for him by the acid on the metal, with a picture, drawing, or print before him to work from, and he goes over the etched plate, inch by inch, with roulette or rocker, scraper and burnisher, exactly as if he were working on an unfinished mezzotint plate. It is obvious that the final excellence of such a plate is commensurate with the ability of the finisher.

Here is a new field for mezzotint engravers who have not sufficient genius to stand alone, and

I should think that there is likely to be a large demand for skilled work of this kind in the near future, as photogravures are gaining in popularity every day. As large editions are obviously wanted, photogravure plates are always steeled as soon as they are finished. There can be no objection to the process in this case, as there is no claim to rarity, neither is there any preference for a limited issue.

Wood engraving, as a popular means of cheap illustration, has been killed by the invention of the half-tone block, made directly from drawings or paintings; but the half-tone block, in its turn, has to some extent recompensed the wood-engravers, inasmuch as, in consequence of various shortcomings, the prints are deficient in light and other small particulars. The deposed wood-engraver has ultimately to be called in, and by skilful engraving on the soft metal block, upon which is the design produced by photography, he can so improve and brighten it that in numbers of cases the resulting effect is very happy. So highly is this art considered, that in many instances the engraver's name is very properly added in the lettering of the print.

So equally it will come about that in time an ordinary mezzotint engraver will find only a very small market for his original work, but he may find a constant and remunerative occupation in rocking, rouletting, scraping, and burnishing the photogravured plates, which, without his masterly touch, would have to remain in their natural flat imperfection.

From an art standpoint I much deprecate the

covering up of a mezzotinted copper-plate with a film of steel so as to enable an indefinite number of prints to be made from it; indeed it seems to me that the adoption of this process by mezzotint engravers, or their publishers, is in every way disastrous.

I do not think that either the half-tone block or the photogravure plate will supersede the handiwork of a genius on wood or copper. Neither Mr. Timothy Cole, Mr. Frank Short, nor Mr. John Miller need fear them; but I do think they will do away with the rank and file in both arts, so that the genuine art-lover may, after all, be the gainer, as a good photogravure is a better thing than a bad mezzotint.

One certain effect of all these wonderful modern art processes, primarily working by the automatic action of light, will be to enhance still further the estimation in which ourselves and our successors will hold the beautiful old works done on wood or copper, slowly and lovingly by hand, before photography was thought of.

Engravers of all kinds should, as a general rule, interpret the work of contemporary painters. There are plenty of our modern artists whose works are admirably adapted for reproduction in mezzotint. Among these may be counted particularly Mr. G. F. Watts, Lord Leighton, and Sir E. Burne-Jones, and each of these has already found his special engraver. Mr. Frank Short thoroughly understands and renders the mysterious power of Mr. G. F. Watts; Mr. John Miller is in absolute sympathy with the delicate and beautiful work of the late President of the Royal Academy;

and Mr. C. W. Campbell, too soon taken away, was able to reproduce Sir E. Burne-Jones's æsthetic imaginings in a more masterly way than any of his contemporaries. His work is rare as well as beautiful.

If our present-day mezzotint engravers continue to work in the same manner as their predecessors, they are not likely to advance the art. It has already reached its highest point in the work of James MacArdell, Valentine Green, and J. R. Smith. But if our very skilled engravers can hit upon a new style of their own, I feel that we may well see the dawn of a period of renewed activity, and signs of this are not entirely wanting. It is in the development of this new style in which the true future of mezzotint engraving lies.

Samuel William Reynolds, the son of a planter in the West Indies, was taught mezzotint engraving by J. R. Smith. He was a student at the schools of the Royal Academy, and his earliest dated mezzotint, an excellent plate, is marked 1797.

S. W. Reynolds was probably a relation of Sir Joshua Reynolds, and he engraved a series of three hundred and fifty-seven small mezzotints after all the works of that artist that he could find. Pleasing though some of these are, I feel that in spite of the great skill with which they are engraved they are too small; the mezzotinting process is not suitable for very small work. Reynolds lived for a time in Paris, where his work was much admired, and many of his paintings, rare here, are still to be met with on the Continent. Between 1810 and 1812 he exhibited

F. Hopper.

The Duchess of Bedford

engravings in mezzotint at the Paris Salon. Many of these were after French artists, especially Géricault, Horace Vernet, and Léon Cogniet.

Reynolds was drawing-master to the royal princesses and 'Engraver to the King,' and refused the honour of knighthood which was offered to him. He was a skilful artist, both in oils and water-colours, and engraved some mezzotints after his own work—one of the best and most interesting of which is a beautiful portrait of George III., in old age, with a beard, published by the engraver in 1820. He had several pupils, among the most successful of whom were Samuel Cousins and John and David Lucas.

Besides those after his great namesake, Reynolds engraved several other portraits, chiefly after Rubens, J. Hoppner, R.A.; Sir N. Dance-Holland, R.A.; F. N. Stephanoff, W. Owen, R.A., and R. P. Bonington; and he was also one of the engravers who worked in mezzotint upon the etchings made by J. M. W. Turner for his *Liber Studiorum*.

The subject pieces engraved by Reynolds, which, like his portraits, are strongly etched as well, are mostly after G. Morland or J. Northcote, R.A., and they are always very pleasing.

Reynolds's son, bearing the same names, was a portrait-painter of some repute, and also engraved in mezzotint, and his two daughters were both miniaturists.

J. M. W. Turner was the son of a barber who lived in Maiden Lane, Covent Garden. As a boy Turner showed a great liking for colouring prints, and these, as well as small original drawings,

were regularly sold to his father's customers for a few pence each. At an early age the boy was placed so that he could follow his artistic inclination, and he worked successively in the studios of Thomas Malton, Edward Dayes, W. Porden, and Thomas Hardwick. For a short time he studied with Sir Joshua Reynolds, and also with Dr. Thomas Monro, where he met Thomas Girtin, afterwards his friend, and one whose smaller work in many ways nearly approached his own.

Turner exhibited a drawing at the Royal Academy in 1790, when he was fifteen years of age, and he contributed largely to most of the exhibitions held during his time. In 1802 he was elected a Royal Academician.

In 1807 he began the publication of a series of engravings mostly from small sketches in sepia, made on a somewhat similar plan to that of the *Liber Veritatis* of Claude Lorrain.

It is very probable that if Turner had not so much admired the paintings of Claude Lorrain, we should never have had any mezzotints from his hand. Claude painted a great number of pictures, and he made a charming index of them by means of small sketches in sepia. These sketches, called collectively *Liber Veritatis*, were engraved in a mixed manner, not particularly well, by R. Earlom, and printed in pale brown ink. No doubt Turner not only admired the original sketches, but also the idea of having them reproduced as prints. But the *Liber Studiorum* was not intended to serve as an index; each of the sketches is a valuable original study.

The plates were published at irregular intervals between 1807 and 1819. The first outlines of the designs were mostly etched on the copper by Turner, and eleven plates were entirely engraved by him, but in most cases the supplementary aquatint or mezzotint was added by another hand. The engravers who added this work were F. C. Lewis, Charles Turner, W. Say, R. Dunkarton, G. Clint, J. C. Easling, T. Hodgetts, W. Annis, H. Dawe, T. Lupton, and S. W. Reynolds, and Turner quarrelled with most of them.

It was originally intended that the series should consist of one hundred plates, but of these only seventy-one were published. The subjects of the drawings were arranged in six divisions, and letters engraved at the top of each plate show to which division it belongs, *e.g.*—

A = Architectural.
P = Pastoral.
H = Historical.
M = Marine.
M or M^{s} = Mountainous.
E.P = Elegant Pastoral.

The prints are printed in brown ink of varying shades; the original drawings are in sepia. From a manuscript note on one of the proofs it seems that Turner wanted all the prints to appear of the same colour, as he says 'the ink will not on all the plates produce the same effect, therefore two or more colours must be used, so that all the prints may appear the same tint.' But in spite of this instruction the plates are by no means alike in tone.

The most interesting of the plates are those engraved entirely by Turner, and these, especially in the landscapes, show the work of a mezzotinter who knows exactly what effect he wishes to produce, but is unfamiliar with the instruments by which he has to get it. The result is that by much scraping and scratching Turner has succeeded wonderfully in some cases, but he has always been much handicapped by his medium. In the matter of the preliminary etched outlines, proofs of many of which have been fortunately preserved, his supreme art is charmingly evident. They are as near perfection as anything of the kind that has ever been done. If he had so chosen, he might doubtless have made himself a master of the process of mezzotinting, but he never cared enough about it to do so. The plates of the *Liber Studiorum* quickly wore out as to their mezzotint, and they were in consequence largely re-touched, mostly by Turner himself. The knowledge of the various changes which he made on them is of paramount importance to a collector of these delightful little prints. They have yet another charm, which is that the engravings were issued very irregularly. They were made up in sets, proofs and ordinary prints being issued together in the most confusing way. It is supposed that Turner purposely mixed them, so that to get a complete set of proofs it may be necessary to purchase many entire sets, and then pick out the first states one by one from the mass of later impressions. To do this successfully involves a great amount of knowledge concerning the details of the various states, so as to be able to recognise

the first proofs when they occur, and there is no guide so complete or useful in this regard as Mr. W. G. Rawlinson's *Turner's Liber Studiorum*, published in 1878. It is in fact indispensable for a true *Liber* collector.

Apart from his art Turner does not seem to have been a particularly estimable character. He was extremely miserly, uneducated, dirty, and quarrelsome. He made a large fortune, and much of it came to the nation at his death.

Some of Turner's sketches, which were probably intended to complete the *Liber Studiorum*, but were not engraved at the time, have lately been admirably reproduced by Mr. Frank Short in an identical manner with that followed in the original series, partly etched and partly mezzotinted.

William Say was a pupil of James Ward, R.A., in 1788, at which time Ward was still an engraver. At an early age Say showed remarkable aptitude for mezzotint engraving, and in 1807 he was appointed 'Mezzotint engraver to the Duke of Gloucester.' He was a very prolific engraver, and produced many hundreds of plates, the majority of which are large. Many brilliant subject pieces are after Murillo, James Ward, R.A.; G. Stubbs, A.R.A.; W. Owen, R.A., or Sir Joshua Reynolds, P.R.A., and all of them are remarkably fine plates. They are all strongly etched before the mezzotinting is put on, and here and there are a few engraved lines. Besides these are numbers of portraits, many of which also are large. They are mostly after Sir Joshua Reynolds, P.R.A.; H. Thomson, R.A.;

J. Hoppner, R.A.; Sir W. Beechey, R.A.; Artaud, W. M. Sharp, Sir T. Lawrence, P.R.A., or J. Northcote, R.A. Etching again shows in these portraits, as well as small engraved work in most cases.

Among the quite small portraits is one of 'Caroline, Queen of England,' underneath the first proof of which Say has written, 'This attempt to engrave on steel was made in 1820. W. Say.' This print is to be seen, with further states, in the second volume of the valuable collection of prints from engravings by Say, which was presented to the British Museum by his son, F. R. Say. A large number of Say's prints are in tones of brown ink. They are excellently printed and produced in every way, the paper fine and free from lumps.

Say was one of the engravers employed by J. M. W. Turner to finish, in mezzotint, his etchings for the *Liber Studiorum*, sixteen of which he worked upon.

Say's prints were mostly published by himself from 'No. 91 (or No. 92) Norton Street Mary-le-Bone'; others were issued by 'H. Macklin, No. 39 Fleet Street,' 'Edwd. Orme, 59 Bond Street,' 'T. Macdonald, Poet's Gallery 39 Fleet Street,' and various printsellers.

William Whiston Barney was one of the pupils of S. W. Reynolds, and engraved mezzotints after J. Hoppner, R.A., R. Cosway, R.A., and some others. He was an officer in the army, and served in the Peninsular War.

Barney was the son of a drawing-master at the Royal Military Academy, and published some of

his prints himself from '3 Little George Street, Westminster,' or 'College Street'; others were issued by 'Thomas Palser, Surry Side of Westminster Bridge.'

George Clint was an artist in oils, water-colours, and an engraver as well. His studio was in Gower Street, and he had an extensive *clientèle* among the actors and actresses of his time. In 1821 he was elected an associate of the Royal Academy. Clint engraved several excellent mezzotints after Sir J. Reynolds, P.R.A.; Sir T. Lawrence, P.R.A.; J. Hoppner, R.A.; G. H. Harlow, and others. He is supposed to have studied mezzotint engraving under Edward Bell.

Thomas Goff Lupton was the son of a goldsmith, and was apprenticed to George Clint the engraver, afterwards working as an assistant to S. W. Reynolds, in whose studio he helped to instruct Samuel Cousins in the mysteries of mezzotint. Lupton drew some excellent portraits in crayon, some of which were exhibited at the Royal Academy between 1811 and 1820; but he is best known for his charming mezzotints on steel, largely landscape subjects. Lupton engraved largely after Turner: he mezzotinted the plates of the *Views of the Ports of England*, afterwards called *The Harbours of England*, and the *River Scenery of England*, as well as some of the plates of the *Liber Studiorum*. Lupton also mezzotinted some of Ruskin's and T. S. Boys's etchings in the *Stones of Venice*. He experimented largely with metals with a view to discover some more lasting substance than the soft copper which had been up to his time in general use. Nickel and steel

seemed to be the best, and latterly Lupton always used steel. William Say had experimented before this with hardened steel, without much success, and Lupton improved upon Say's procedure by using soft steel; and for his success in engraving on this metal in mezzotint Lupton was awarded the Isis medal of the Society of Arts in 1822. From one of these plates upwards of fifteen hundred good impressions could be drawn without damage.

Lupton engraved a large number of plates after Sir Joshua Reynolds, P.R.A.; G. Clint, A.R.A.; Benjamin Haydon, John Martin, J. M. W. Turner, R.A.; Sir T. Lawrence, P.R.A., and many more. All his plates are rich and delicate. His large plate of the Duke of Wellington on the field of Waterloo, twenty years after the battle, is one of the best known. About this picture it was said that the Duke was desirous that Haydon should paint his portrait, and that the painter tried to excuse himself on the ground that he was no good at a likeness. 'Never mind that,' said the Duke; 'I will turn my back upon you and just show my nose—surely you can draw that!' and so the picture was painted. It is altogether a curiously imagined picture; the point of view seems to be somewhere level with the Duke's feet.

Another well-known engraving by Lupton is that of the Infant Samuel, after Sir Joshua Reynolds, P.R.A. He also engraved numbers of small plates for book illustrations, all of which are excellent.

Lupton's work is of great importance. It is more pleasing than most of the prints from steel

plates, because he has chosen an ink which is not quite black. There are certain objections to the use of brown ink for prints made from steel plates, but Lupton seems to have overcome them quite successfully. On several of his plates he very properly adds the words 'Engraved on steel,' a fashion I should like to see retained by such modern engravers as still use this difficult medium. The grain on a mezzotinted steel plate is always very fine.

Lupton was a miscellaneous engraver. He copied subject pieces especially after John Martin, James Northcote, R.A., and G. Clint, R.A.; portraits after Holbein, Sir Joshua Reynolds, P.R.A.; Sir T. Lawrence, P.R.A., or J. Goubaud, often printed in a decided brown ink; and delightful landscapes, with light and charming skies, after Claude Lorrain, J. M. W. Turner, W. Collins, R.A., or Thomas Girtin. Several of these also are printed in brown ink, and most of them are strongly etched.

The hardness which is generally apparent in mezzotints on steel is cleverly avoided in Lupton's work, and it is almost always brilliant and delightful.

Several of Lupton's prints were published by himself at '7 Leigh Street, Burton Crescent,' and others were published by 'W. B. Cooke, 9 Soho Square'; 'W. Cribb, King Street Covent Garden'; 'R. Ackerman, Strand'; 'J. Bulcock, 16 Hamilton Place, Kings Cross, New Road,' or 'T. Brydone, Leicester.' He died at 4 Keppel Street, in 1873.

William Ward was an Associate Engraver of the Royal Academy in 1814, and held the appointment of mezzotint engraver 'to His Majesty,'

'to the Prince-Regent,' and 'to the Duke of York.'

He was a great friend of George Morland, the subject painter, who married Ward's sister, Ward in turn marrying Morland's sister. W. Ward and his younger brother, James, were both pupils of J. R. Smith—indeed they may be fairly considered to have been his best pupils, for the work done by both of them is of a very high order. George Morland's wife and sister were both very pretty, and they posed as models for the lady figures in several of his pictures. Ward's son, William, became a mezzotint engraver in due time, and was engraver to the Duke of Clarence. There is some confusion as to the work of these three Wards, as several of their prints are signed in such a way as to make the true authorship uncertain. Ward engraved several portraits, particularly after T. Gainsborough, R.A.; Sir T. Lawrence, P.R.A.; J. R. Smith, Sir H. Raeburn, R.A.; Sir J. Reynolds, P.R.A.; J. Hoppner, R.A., and several others; but his most characteristic work will be found among his numerous subject pieces after George Morland, J. Northcote, R.A.; H. Fuseli, R.A.; H. Singleton, and W. F. Wheatley, R.A., or possibly among some of his animal studies.

The large number of plates William Ward engraved after his brother-in-law George Morland are a pleasing and graceful tribute to the affection subsisting between the two artists. Probably J. Ward's mezzotints after Morland are really better done, but there are only a few of them, so W. Ward remains as Morland's chief interpreter. He has done the work well, but not remarkably

so. The plates show that he engraved them very quickly, and got as much effect as possible with the least work. They are generally printed in brown ink, sometimes in coloured inks, supported by supplementary hand-work. W. Ward's portraits are better engraved than the subject pieces, and some of them, especially those of men, are really well done, strong, bright, and well modelled.

George Morland was a son of Henry R. Morland, a portrait-painter. As a child he showed a great facility for drawing and painting. At the age of ten he exhibited a sketch at the Royal Academy, and became very soon afterwards a student at the Academy schools. He copied largely in early life from Dutch masters, and painted several miniatures; and also at an early age he showed signs of impatience of control and a love of dissipation.

His pictures of the 'Idle and Industrious Mechanic' were such a success that, thinking he was to become a rich man, he married Anne, the sister of his friend W. Ward the mezzotint engraver, and tried hard to settle down respectably; but partly owing to his wife's ill-health and other domestic troubles, he soon fell back into his former disreputable ways.

His brother acted as his publisher, and George Morland painted one hundred and ninety-two pictures for him alone between 1800 and 1804. He worked extremely hard, and yet could not avoid debt although his works fetched high prices. He was surrounded with so many needy friends, to whom his purse was always open, that he ultimately became bankrupt and was arrested for

debt, and died in a sponging-house in 1804. He took pupils at one time of his career. His pictures were always popular, and he probably painted more rapidly than any other artist before or after his time. He could paint a couple of pictures in a day, and is known on one occasion to have painted a large landscape with several figures in it in about six hours. To be able to do this shows that he knew exactly what to do and how to do it, and it is also certain that the work he first put on his canvas was allowed to remain as right—there could have been no going over it a second time.

Morland's pictures were eminently suitable for reproduction by mezzotint, and from 1788 to 1792 over a hundred engravings in this manner were published after his work, and during his lifetime about two hundred and fifty engravings after his works were made.

His life altogether is a most curious one, and it is likely enough that if his character had not been so unfortunately dissolute, he would have been one of our foremost subject painters. Even as it is, many of his pictures are very charming, particularly those sylvan scenes showing the light and sweeter aspects of country life. He had many pupils, who no doubt largely worked upon his canvases, but they were not allowed to meddle with the design. His pictures show well in engravings, as in the originals the colouring is weak and the actual painting slovenly. Mezzotint engravings after Morland are often printed in colour; both these and the monotint prints will increase in value and estimation.

James Ward, a younger brother of William,

was a pupil of J. R. Smith as well as of his brother. He was best known as an animal painter, and became an R.A. in 1811. He was painter and mezzotint engraver to the Prince of Wales, and his prints are rare. He kept the working proofs taken from his various plates, and presented them to the British Museum in 1817. The plates have all been heavily etched to begin with, and in the finished plates a little engraved work has been added as well. The proofs show clearly how the mezzotint process lightens plates the more they are worked upon. This collection is a most instructive and valuable witness to the status of mezzotint engraving as a separate black and white art. In one case it is noted that Hoppner, on examining a print made from one of his paintings, saw that certain alterations would improve it, and when these corrections were carried out, they were so satisfactory that he altered the original picture to agree with them. J. Ward engraved several portraits after his own work and that of G. Romney, W. Owen, R.A.; J. Hoppner, R.A.; Sir T. Lawrence, P.R.A.; Sir H. Raeburn, R.A.; Sir J. Reynolds, P.R.A.; J. S. Copley, R.A.; Sir M. Shee, P.R.A.; J. Northcote, R.A., and others. His engravings are all excellent, splendidly drawn and admirably engraved. Many of them are printed in brown ink. His prints were published by 'Messrs. Wards & Co. No. 6 Newman Street,' 'Messrs. Colnaghi & Co., printsellers, Cockspur Street,' 'J. Ward No. 13 Southampton Row Paddington,' 'By the author No. 14 Hanover Street Hanover Square,' 'J. Ward near the Turnpike Paddington,' 'J. S. Copley, George

Street Hanover Square,' 'J. Boydell,' and some others.

David Lucas is particularly known because of his engravings after the landscapes of John Constable, R.A. He engraved several of these landscapes both in a large and a small size. The smaller ones were published as a series under the title of *English Landscape Scenery*, in 1855. The general effect of all of them is, I think, too gloomy, and I attribute this largely to the use of black ink. Except for the few moonlight scenes, this colour does not seem to me suitable for landscapes, and Lucas's work is much pleasanter in the few cases where he has used a brown ink.

Besides the landscapes after J. Constable, R.A., J. W. Allen, Digby Neave, S. Owen, R. P. Bonington, C. Tomkins, or Eugene Isabey, Lucas engraved a few excellent portraits chiefly after J. Hoppner, R.A.; J. Lonsdale, or C. R. Leslie, R.A.; and subject pieces after T. Gainsborough, R.A., and W. P. Williams. The grain on most of the small engravings seems to me too coarse, and on the larger ones too fine.

His most successful plates are the larger ones, particularly 'The Lock' and 'The Cornfield,' both after Constable, and both heavily etched. They are brilliant and effective plates. 'Dedham Vale' is also a very fine plate.

Where the mezzotinting has been so much scraped off that it is hardly to be seen at all, Lucas has now and then succeeded in producing a pleasant sky, as, for instance, in 'The Corsair's Isle' or 'The Grand Canal,' both after J. D. Harding. With regard to the heaviness of the

skies in the engravings after Constable, it may perhaps be said that they are also heavy in the originals. But these do not all represent dark thunderclouds.

Lucas's prints were most usually published either by 'S. Hollyer, Everett St. Russell Square,' or by 'Mr. Constable 35 Charlotte Street Fitzroy Square.'

In his latter days Lucas became intemperate. He died in 1881, aged seventy-nine. He engraved some larger plates after Constable than those in the English series, and also some others, chiefly after J. D. Harding, J. W. Carmichael, and F. C. Auld. He will always be known as one of the most eminent of our mezzotint engravers who worked on steel.

Samuel Cousins was a native of Exeter, and his talent for drawing, even as a child, attracted the attention of persons whose patronage was of much future service to him, particularly Sir Thomas Dyke Acland.

About 1811, Cousins then being ten years old, he came up to London, and gained some premiums for his work from the Society of Arts. In 1814 he was apprenticed to S. W. Reynolds the mezzotint engraver, to whom he shortly became a salaried assistant, and helped in the production of the small mezzotints after Sir Joshua Reynolds which are so well known.

After remaining with Reynolds in this position for some four years, Cousins set up for himself as an independent engraver at 104 Great Russell Street, and in 1855 he received the honour of being appointed 'Academician Engraver' to the Royal Academy.

In 1872 Cousins presented an almost complete set of his engravings to the British Museum, and in 1883 he finally gave up work.

He engraved both portrait and subject pieces: they are chiefly after Sir T. Lawrence, P.R.A.; Sir J. Reynolds, P.R.A.; Sir D. Wilkie, R.A.; Sir Edwin Landseer, R.A.; J. J. Chalon, R.A.; C. R. Leslie, R.A.; Lord Leighton, P.R.A., and Sir John Millais, P.R.A. Many of Cousins' plates are of very large size.

He engraved largely upon steel, and regularly etched his plates all over very carefully before mezzotinting them, a system much used by many of his predecessors, especially Richard Earlom. Many of Cousins' plates were etched for him by B. P. Gibbon. Cousins' large plate of 'Bolton Abbey,' after Landseer, became very popular, and it is supposed that this plate, which was engraved in 1837, was largely instrumental in showing that a better effect than that produced by line engraving could be produced in a much quicker and cheaper way. Line engraving has certainly for some reason lost its popularity, and is now little practised except in the domain of book-plates or lettering.

Cousins' work is likely to be always popular and highly appreciated. It is excellent in draughtsmanship and brilliant in effect. He has a large following among modern engravers in mezzotint.

Accessory work of the kind Cousins used is of course a great assistance to the mezzotint, because by this means effects can be easily produced, which would be very difficult with mezzotint alone. At the same time, it takes the work out of the category of pure mezzotint, and places it in the 'mixed style.'

H. E. Chalon.

Queen Victoria.

In the hands of a master this mixed style may be successful, but, like all easy ways of producing a strong effect, it is a dangerous power in the hands of an inferior artist, and I think should be avoided as far as possible. I prefer to look at a mezzotint which owes nothing to the etching-needle.

Cousins' prints were published among others by 'Colnaghi Senr., Dominic Colnaghi & Co., Print-sellers to their Majesties, Pall Mall East,' 'F. G. Moon 20 Threadneedle Street,' and 'W. Walker 22 London Street Edinburgh.'

Among Cousins' followers to-day may be counted Mr. George Every, who has engraved some delightful pieces after Lord Leighton, P.R.A., and Mr. E. Gilbert Hester, chiefly known for his engravings after Mr. Marcus Stone.

Charles William Campbell began life as an architect, but having a great taste for art, he studied drawing and engraving by himself, and scraped a few plates in mezzotint, dying unfortunately early in 1887, at the age of thirty-two.

Campbell's few plates are all excellent; his delicate style in some degree resembles that of Mr. John D. Miller. His plates are finely drawn and beautifully mezzotinted. It is probable that if he had lived he would have been the mezzotinter of all others to engrave the work of Sir E. Burne-Jones, as he was in complete sympathy with the work of this artist.

His work is pure mezzotint, and proves that delicate and defined work can be produced, with trouble, in this manner without any supplementary engraving or etching at all; but to do this requires

more time and care than most modern mezzotinters care to give to their work. His prints were published chiefly by Bryan.

As Mr. John D. Miller is the mezzotint engraver for Lord Leighton, *P.*R.A., so Mr. Frank Short is the mezzotint engraver for Mr. G. F. Watts, R.A. No fine finish is here, but bold scraped work on a broadly grained ground fittingly renders the strong, imaginative, mysterious figures which our greatest artist has created. Mr. Short is primarily an etcher, but he also possesses a rare skill with the scraper, and is moreover very curious and particular as to the printing of his plates and the colour of his inks. He has written a charming little text-book on etching, in which is a word or two about mezzotint.

Frank Short has engraved some plates after sketches by J. M. W. Turner, in continuation of the *Liber Studiorum*. These remarkable plates are done as far as possible in the same manner as those of the *Liber*, strongly etched first, and the mezzotinting added. Mr. Short's work on these few plates shows him to be a master, and they are quite as fine as any plates of the *Liber Studiorum* series; among them are to be found the most successful skies ever produced in mezzotint. A few of Lupton's skies are very good, and fewer still of Lucas's, but these of Mr. Short's are all good. As an interpreter of Turner in this manner of engraving he is unsurpassed.

But these are not, after all, his own original style of work; that is rather to be found in the powerful mezzotint after Mr. G. F. Watts's picture, 'Endymion and Selene,' and I consider this print

Sir Thomas Lawrence.

Mrs Wolff.

to be one which may foreshadow the mezzotint of the future more truly than any other work that is done to-day.

Mr. John D. Miller is a consummate draughtsman, and is most thoroughly in accord with the paintings of his friend Lord Leighton, whose work he has engraved very largely in mezzotint. No engraver is able so perfectly to render the charm and delicacy of the late Lord Leighton's work.

Mr. Miller's treatment of textures, drapery, and accessories generally is very masterly; his work is always most delicate and refined, and moreover it is very pure mezzotint. Instead of 'lining' such lines as he finds absolutely necessary to emphasise, he has dotted them, thereby preserving in a marked degree the general softness of his outline, while obtaining the requisite definition. No touch is wrong in any of his work that I have seen, and it all bears evidence of patient and loving study.

His engravings are published chiefly by Messrs. Colnaghi or Tooth.

Mr. Gerald P. Robinson is President of the Society of Mezzotint Engravers, and 'Mezzotint Engraver to the King.' His engraved work is pure mezzotint, full of detail, and admirably drawn. It owes nothing of its effect to etching or engraving. A typical plate is the fine rendering of the 'Passing of Arthur,' after Mr. Frank Dicksee, R.A., in which the effect of the brushwork in the original shows very clearly. Indeed this is one of the characteristics of Mr. Robinson's work, and it is a very valuable quality, and one which has been largely lost sight of by old as well as modern mezzotint engravers. At the same time, such careful reproduction of

the actual brushwork in an oil painting must be treated with caution, as it is one of the points which a photogravure brings out into marked prominence.

Mr. Strang is learned in processes, and is the joint author with Mr. H. W. Singer of an excellent book on *Etching, Engraving, and the other Methods of Printing Pictures*, published in London in 1897. His mezzotints are very strong in contrasts; those that I have been fortunate enough to find are more or less 'impressionist,' and have an appearance of want of finish. This, however, is no defect; such plates may quite well be fully finished in accordance with the intention of the engraver, only the prints require to be looked at from a considerable distance.

Among the few modern lady engravers, Miss E. Gulland has done some quite beautiful work, sensitive and charming in the highest degree, splendidly drawn, and very pure mezzotint. The only pity is that there is so little of it. Mrs. M. Cormack has also engraved a few admirable plates, chiefly large heads. She was, I believe, a pupil of Mr. T. G. Appleton, a most efficient master, who has himself engraved some fine plates, particularly after Greuze and Morland.

Mr. R. S. Clouston's work is in many ways of the highest rank. His larger plates are splendidly drawn, and his mastery over his scraper is everywhere evident. He works chiefly after Sir Joshua Reynolds, P.R.A., and T. Gainsborough, R.A., and he has quite caught the spirit of both these artists.

Mr. Norman Hirst is well known for his graceful

work after William Draper. He is a very learned mezzotinter, and has done some delightful plates. His work is clear and brilliant, sure to be popular, and he likes a pleasantly tinted ink which enhances the natural delicacy of his work.

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Printed by T. and A. CONSTABLE, Printers to His Majesty
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